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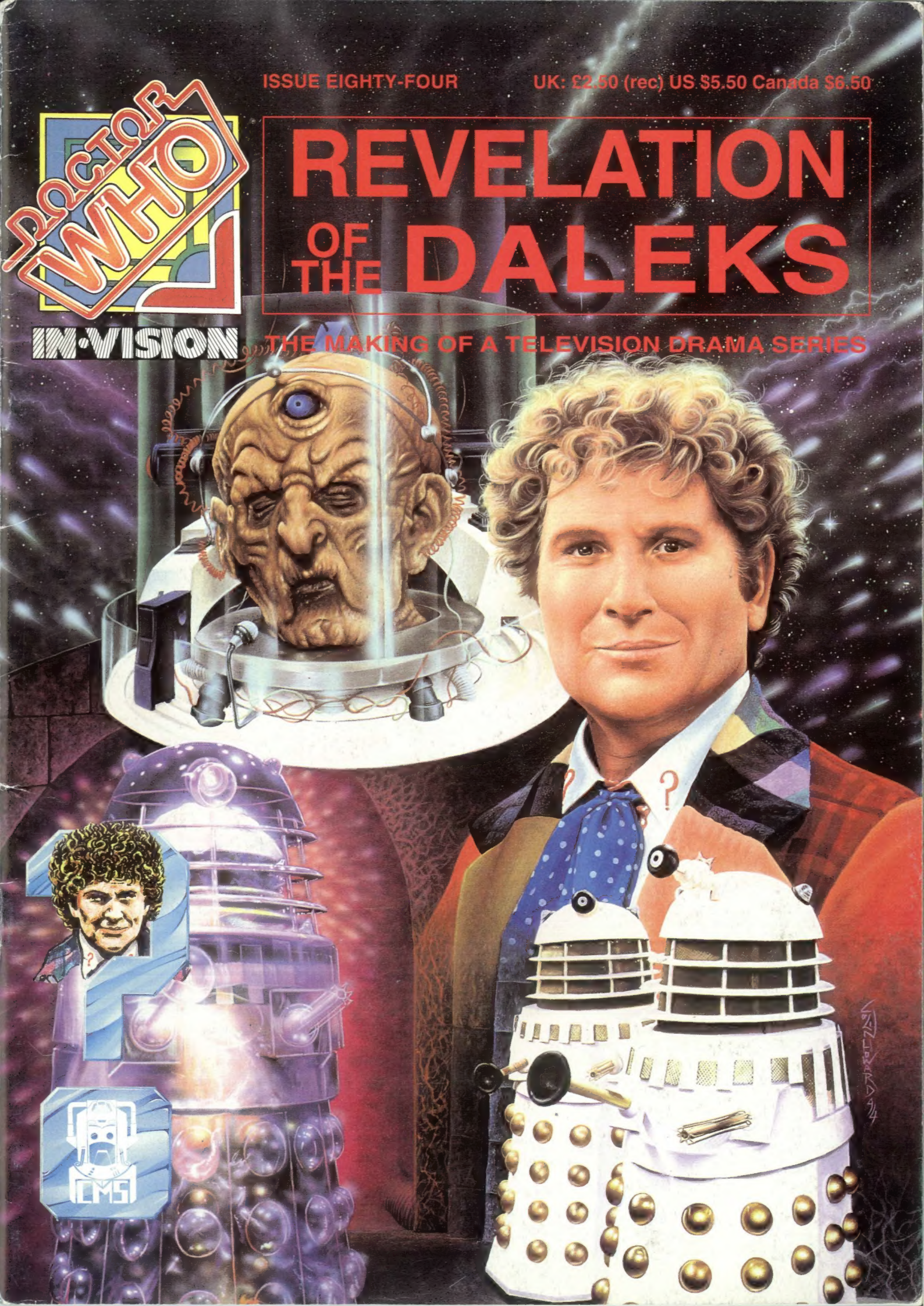
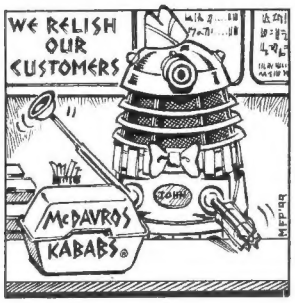
DOCTOR WHO

IN-VISION

REVELATION OF THE DALEKS

THE MAKING OF A TELEVISION DRAMA SERIES





ORIGINS:

Having decided to close season twenty-two with a Dalek story, John Nathan-Turner was keen that Eric Saward should write it. The Producer had liked RESURRECTION OF THE DALEKS due to the praise it received from his department head, its higher than normal ratings, and the apparent justification of the 45-minute episode format it provided.

Saward was also keen to write another Dalek serial, believing he hadn't done justice to their full potential with his 1984 story, RESURRECTION OF THE DALEKS. Although pleased with the direction and casting he felt he had relied too much on plot structures from previous Dalek serials, a fault he attributed solely to himself.

"RESURRECTION never satisfied me. I was never resolved in my mind. I resisted the Daleks, which was a mistake, rather than riding with them as I did in REVELATION OF THE DALEKS, which I thought worked much better...

"One thing I liked about Davros, which is why I brought him back, was you could give him straight dialogue. Two Daleks speaking I found painful. There's no light and shade with them whereas with Davros there is. He is evil, he is ambitious, he is vicious, but he can be funny too. The Daleks' constant ranting repetition drives me insane and that's why I don't like them, at least I didn't for the first story." **Eric Saward, *DWB 1986***

The option to do another Dalek serial, even if not written by Terry Nation, was never in question. Producer John Nathan-Turner had successfully broken Nation's long-standing monopoly on writing their scripts during an American convention, by persuading the Dalek creator to sign a contract which let other writers use the Daleks. Whether this had seemed such a good idea to Nation and his agent Roger Hancock in the sober light of day is not known, but the agreement did give the writer a script approval option and a guaranteed cut of the royalties, believed to be somewhere between forty and fifty percent.

However, for Saward could not write this production while he was officially employed as the programme's Script-Editor. So, in June and July of 1984 he officially terminated his contract with the BBC and went away to the Greek island of Rhodes for an extended three-week holiday — taking with him his portable typewriter, a stack of paper and a copy of Evelyn Waugh's novella, *The Loved One*. John Nathan-Turner had issued the paperwork formally commissioning him to supply a story breakdown on 27 March 1984, documenting it under the suitably vague but unfortunately apt title of *The End of the Road*.

Right from the outset Saward knew he wanted to call his serial REVELATION OF THE DALEKS, continuing the Biblical theme begun with GENESIS... and continued by RESURRECTION OF THE DALEKS. He also knew he did not want to write another EARTHSHOCK-like story, and was determined to persuade Nathan-Turner to reintroduce some humour into the programme

Saward did not start work on the serial until he reached Rhodes, and found much of his inspiration for character names from people, places, books or products he encountered while out there. The principal source for the serial's setting and its primary characters, however, was Waugh's book *The Loved One,* which the Script-Editor re-read on the flight over to the island.

First published in 1948, this 127-page novel reflected Waugh's distrust of modern life and his feelings on the divide between Anglo-American attitudes to the handling of death and bereavement. Set among the heavily manicured lawns and iconic euphemisms of the Whispering Glades Memorial Park in Hollywood, the book ostensibly concerns itself with a love triangle involving Mr Joyboy, one of the park's senior morticians, junior cosmetologist Aimee Thanatogenos and failed English writer Dennis Barlow. In practice the novel sharply satirises the American way of death, especially among the super-rich, but while critically acclaimed it has also shocked readers with its icy heart and sardonic savagery.

Just as Waugh based Whispering Glades on a real cemetery in California called Forest Lawn, so Eric Saward borrowed from Waugh by naming his cryogenic repository Tranquil Repose on the planet Necros — the Greek term for death. The other direct lifts were the characters of Joyboy and his besotted follower, Aimee.

Other names in Waugh's book were echoed by Saward's homage. Aimee Thanatogenos was referenced by Arthur Stengos; Mrs Komstock evolved into Orcini's factotum Bostock, and Mrs Bogolov into Kara's assistant Vogel. Other character names Saward found on Rhodes itself. The fertility goddess Tsambeker (pronounced Sam-becker) was phonetically anglicised as Tasambeker, Kara was named after the local cara brand of potatoes, and Thanatogenos was cut down to Stengos after Saward met the proprietor of a ferry boat. But Malta's most direct influence was the expelled knight Orcini, whom Saward saw as an extension of his Lytton character, and envisaged as a bearded Christopher Lee.

"I remembered **Doctor Who** being amusing as well as exciting, and it was that combination I wanted. John, then, was anti-humour because of Graham Williams and Douglas Adams and we were very much straighter. And I think now, with hindsight, it was a mistake; we should have brought back that mix of humour and adventure from the beginning rather than try and go straight. I wanted to mix humour and adventure, and I think it worked on REVELATION OF THE DALEKS."
Eric Saward, *DWB*, 1986

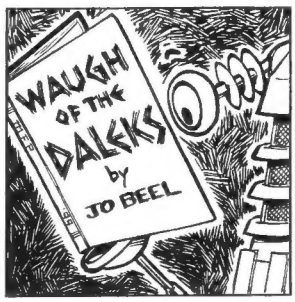
"He [Joyboy] is a very sad character, who is a make-up artist for the dead. He is in his thirties, still living with his mother, and is pursued in the book by an even more sad and lonely woman. I took the idea of Mr Joyboy and made him Mr Jobel, and the poor infatuated woman became Tasambeker. I really should have killed her in the first episode and put her out of her misery."
Eric Saward, *Sixth Doctor Handbook*, 1993.

"I was reading in all the guide books about the Knights of St John who'd held Rhodes for 300 years. They were rather unpleasant and evil people, but they were tremendous soldiers. Six hundred of them held the town against ten thousand Turkish soldiers. Orcini, dare I say it now, was the top knight — the Grand Master, as they were called. I took the name and the rank but I thought I'd take him much more down-market and make him a knight who'd been thrown out of his order and who was still very doubtful about his own existence and motivation."
Eric Saward, *DWM* 104, September 1985

SCRIPT:

Consciously or unconsciously, Eric Saward structured many of the characters in his drama along lines established by one of his predecessors, Robert Holmes. In particular he borrowed from the Holmes' tradition of writing double acts as he sought to inject wit and humour into the script. Takis and Lilt, Orcini and Bostok, and Kara and Vogel were all descendants of earlier favourites such as Bloodaxe and Irongron, Vorg and Shirna, and Litefoot and Jago. Director Graeme Harper spotted this when casting the roles, as he later told Adrian Rigelsford for the book *The Harper Classics*.

"They [Takis and Lilt] were a sinister Laurel and Hardy. If I cast a rather tall, large actor for Takis and a



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Revelation of the Daleks

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Features

The Loved One	3
Interview: Colin Baker	8
Marxist in the Tardis	10
Interview: Terry Molloy	13
Borderline	20
Review	21
Audience	26
Credits	27
References	26

Production

Origins, Script	2
Script-Editing	4
Director and Team	6
Set Design, Costume, Make-Up	11
Visual Effects	12
Production Diary	14
Post-Production, Music & Special Sound, Cuts	24
Transmission, Trivia, Continuity	25

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ESTATES OF DECAY

Paula Bentham reveals how Evelyn Waugh's graveyard humour created three dramas, including an acclaimed **Doctor Who** story

SET in southern California shortly after the Second World War, Evelyn Waugh's novel *The Loved One* recounts the story of the love triangle between three denizens of Whispering Glades Memorial Park, Mr Joyboy, Aimie Thanatogenos and Dennis Barlow, not to mention the phoney guru The Brahmin who presides over the Park. Brought to the screen in a riotous film by Tony Richardson and dramatised by Radio Four in 1990, it also forms the basis of REVELATION OF THE DALEKS.

The Loved One was inspired by the 44 year old Waugh's 1947 visit to California, when, as noted in his diary he "found a deep mine of literary gold in the cemetery of Forest Lawn and the work of the morticians and intend to go to work immediately." The 125 page novella, dedicated to Lady Milbanke, who introduced him to the cemetery, focuses on Aimie, a young cosmetician who works at Whispering Glades Memorial Park, a great necropolis of gardens and ornamental memorials for the deceased. Dennis Barlow, an Englishman, is employed at the nearby Happier Hunting Ground, a crematorium for animals. When Dennis needs to arrange a funeral for a fellow expatriate, he enters Whispering Glades and meets Aimie. However, Dennis does not tell her that he is a pets' mortician as he has been sent to Coventry by the British ex-pats for taking the job, and soon learns that she despises the animal crematorium . She feels that the smaller establishment is blasphemous compared to the elevated, nearly holy, tone of Whispering Glades.

Having been previously employed by Megalopolitan Studios as a writer, Dennis tells Aimie that he is a poet. He continues to deceive her by reciting stanzas from some of the best-known poems in the English language. When Mr Joyboy, the Senior Mortician, offers Aimie a promotion and pay rise, Dennis reveals more caddish behaviour by stating his plans to let Aimie continue to work and support him after they are married. After Dennis is exposed as a liar, Aimie ends her engagement to him and transfers her feelings to Mr Joyboy. Aimie soon finds herself caught between the two men when Dennis refuses to let her end their engagement and thus release her to love another man.

Aimie commits suicide, and with Joyboy's assistance Dennis disposes of her body in the furnaces of the Happier Hunting Ground.

The inhabitants of Necros believe that Davros is the Great Healer. Instead of the Great Healer improving lives through medicine, he is turning the contents of their cryogenic chambers into synthetic protein. Tranquil Repose is a breeding ground for Daleks. In *The Loved One* the creator of Whispering Glades, the Dreamer, had a vision that his cemetery should be a happy resting place of countless loved ones and designed it to be a New Earth — sacred to happiness.

Whispering Glades is now divided into several sections. These include Pilgrims Rest (the cheapest plots behind the crematorium fuel dump), Lake Isle (the most costly plots), Lovers Nest (offering double plots) and Shadowlands (suitable for those employed by the film studios). Mr Joyboy's friend is interred in Poet's Corner, an area designated for writers and journalists. Both establishments are zoned by religious faith and offer "before need arrangements".

The characters of Mr Jobel, the Chief Embalmer, and Tasambeker, an attendant, resemble Mr Joyboy and Aimie closely. So famous is Mr Jobel as an embalmer, people come from all over the galaxy for his services. He is carefully groomed and frequently glances in the mirror to check his appearance — especially his red wig and moustache. Mr Jobel demands perfection from his staff with their manner and dress. He commands his staff to wear black cotton gloves and official mourning blue make-up to show respect for the recently departed. All conversation in the presence of the bereaved is to be spoken in hushed whispers. Mr Jobel likes pretty things and he flirts with female members of staff. Unfortunately he finds Tasambeker plain and often complains of her getting under his feet He even chastises her for apologising too much. As a third year student, she begs to be given a chance to demonstrate her skills and thus prove herself to Mr. Jobel.

Likewise, Aimie describes Mr Joyboy as a true artist and having wonderful hands. He is the perfection of high professional manners. However, Mr Joyboy is not handsome and has what is described as an unathletic body. Even though he is tall, he lacks any real shape or colour. His best feature is his teeth and even they seem too large for his features. Aimie gratefully recognises the serene hush that seems to surround him. He speaks with a soft resonant voice.

The greatest contrast between the two embalmers is their feelings towards their cosmetic assistants. While Mr Jobel dislikes Tasambeker, Mr Joyboy finds Aimie attractive and composes smiles on the faces of the deceased especially for her. The other cosmetologists are jealous of his affection for her. Aimie works like a nun — intensely, serenely and methodically. She is described as having green eyes with dark, straight hair. Her skin is transparent and untarnished by sun. Her full face is oval, her profile pure and classical. Tasambeker, on the other hand, is the epitome of the ugly duckling, obsessively following in the path of her leaders, be they Jobel or, at the end, Davros.

Even though both women are described as having dark hair and features, one is beautiful and mysterious while the other is plain and easily influenced. Both Aimee and Tasambeker use syringes as weapons of death, Aimie using hers filled with cyanide to commit suicide in Mr Joyboy's workroom, while Tasembecker plunges one into the heart of Mr Jobel. This could be interpreted as revenge against him having broken her heart. Throughout the story, she tried to show affection for him but in the end, his arrogance turned her love into hate. Nevertheless, aspects of Joyboy's genuine devotion to Aimee show through in Jobel's death scene, when he comments on Tasambeker's need to spend more time with the living instead of fantasising with the dead.

Whereas REVELATION maintains a sombre, black atmosphere, Tony Richardson's 1968 film is a colourful affair, albeit one made in black and white, with a string of celebrity cameos. Billed as "The film with something to offend everyone", it gives cameos to Sir John Gielgud (as Dennis' uncle, the actor Sir Ambrose Abercrombie, whose suicide starts the plot rolling) and Liberace. Comedian Jonathan Winters plays Joyboy, with Robert Morse as Barlow, giving the only bland performance of the film. Shot in the real-life Forest Lawn, *The Loved One* scandalised critics.

A more faithful adaptation followed in 1991, courtesy of three 30 minute episodes produced by Radio 4 comedy producer Lissa Evans. With Rupert Graves as Barlow, Miranda Richardson as Aimee and potential Doctor Richard Griffiths as Joyboy, the production was repeated the following year (though the manner of Aimee's death was toned down to suit a lunchtime audience).

I•V

"The idea for him [D.J] came about one night when I'd been out for a meal and was driving back in my car. I turned on the radio and there was this incredibly boring DJ on the air. Now prior to this I'd thought that if one were going to have a super-cryogenic planet then there would be problems. I've always wondered about the cryogenic idea, because if people could come back after 200 years, imagine what state they'd be in. All their technology, their thinking, everything would be redundant. The world would have moved on so far and they would have become so out of touch that they would instantly die of nervous breakdowns! I'd reasoned that there'd have to be some way of keeping the frozen people up-to-date, but hadn't decided how. Then when I heard this lunatic DJ who was trying to be incredibly serious, but at the same time hip, I knew I had to have him."

Eric Saward, *Sixth Doctor Handbook*, 1993

smaller, slender one as Lilt, I knew that we could create the odd moment where they could come across as a malevolent Stan and Ollie". Almost the exception amongst a whole line-up of double-acts was the solo presence of the D.J, about whom Saward issued very specific sleeve notes in his draft scripts:

"Although D.J is dressed in the formal white uniform all attendants wear, he has attempted to modify his with a dash of his own personality. He also wears a colourful headband and dark glasses. D.J has two voices. The first is a mid-Atlantic, hyped up version which is his 'professional' D.J's voice. The second is his natural voice which is a flat, English accent. Unless otherwise stated, D.J uses his 'professional voice'."

Preliminary drafts of Saward's story were in shape by the time he returned from holiday, but by that point production on Season twenty-two had got underway and his first priority was those shows in studio or due to commence rehearsal. The scripts for REVELATION OF THE DALEKS took shape during the summer. Inspired by all the ideas he was trying to pull together Saward wrote intricate sleeve notes to accompany what were, to him, key references for the designers. An example is the description of Tranquil Repose's reception, just before Jobel enters in episode one:

"The feel is very high-tech. The walls are smooth and white. Any embellishment should be in chrome. The only thing that disturbs its smooth lines is a large screen mounted on one wall. Beneath it is a console. Scattered around the room are white, leather easy chairs and the occasional coffee table. The lighting is

restful, verging on the respectful. In the middle of the room two attendants are putting the finishing touches to a small platform large enough to support a coffin.

"TAKIS, a bear of a man, arranges flowers. Nearby LILT and another male assistant are engaged in similar work. The displays of flowers are impressive, both in size and arrangement. They should include 'Baculum Vitae' (see later...). All the attendants wear very simple, white two-piece unisex tunics.

"MR JOBEL enters. He is fat, greasy-haired and bespectacled in 'John Lennon' round-framed glasses. Like everyone else he is dressed in a simple, white tunic. But MR JOBEL is the Head Embalmer and qualifies for the sartorial splendour of two small gold flashes on the collar of his tunic top."

One minor character added midway through the writing of episode one was the mutant encountered by the Doctor and Peri. The mutant's role was two-fold; firstly to beef up the action and give the Doctor a solid reason for going to Tranquil Repose. The second reason was more esoteric. During the summer John Nathan-Turner had approached Sir Laurence Olivier's agent with the idea of him doing a small, un-credited cameo appearance in **Doctor Who**. Reportedly Olivier had said yes in principle, if the right role could be found. The mutant was intended to be just that, and was described thus:-

"The MUTANT is humanoid in shape and is dressed in rages. His face is grossly distorted, as though his skin has been melted. Large globs of flesh seem to have bubbled, then set, before his features have had time to completely dissolve. His hands are the same."

The character was initially envisaged as a sad, passive figure in keeping with Olivier's age, but in line with the overall steer towards graphic violence and gore seen this year, Saward added these sleeve notes to choreograph a fight between the mutant and the Doctor.

"At the bottom of the bank the MUTANT soon takes up the dominant position on top of the Doctor, his mutilated thumbs pressing down on the Time Lord's wind pipe. The DOCTOR fights and struggles the best he can, but the MUTANT is too strong for him. Saliva gushes from the MUTANT's mouth and soon the DOCTOR's face is drenched.

"PERI reaches the bottom of the bank, picks up a large stone, staggers to the fighting duo and brings the stone down on the MUTANT's head. The first blow has little effect. She starts to panic and PERI strikes him again, then again. Still the MUTANT remains immune. PERI lashes out harder and more viciously. Suddenly the MUTANT gives in, roars and clutching his bleeding head, rolls off the DOCTOR, growling and moaning."

Further grisly details were reserved for Grigory (sometimes called Gregory in draft versions of the script) and Natasha's first sight of the Incubation Room...

"Along one wall are a series of glass incubators containing human brains in various forms of mutation. At the end of the incubators is a steel box with a sliding door. In a corner of the room are two white DALEKS covered in a thin, blue membrane. If possible, one of the DALEKS should pulse slightly as though it were breathing. Whatever, the impression should be that the DALEKS are organic and in a state of growth."

Continuing such *Frankenstein* motifs Saward envisaged the 'hoax' Davros as nothing more than a disembodied head floating in a tank of blue nutrient liquids, connected to the rest of his life-support systems by a series of tubes and cables. Ironically, Terry Molloy would later play just such a disembodied head in Radio 4's 1990 production of CS Lewis' *That Hideous Strength*.

Saward sought to develop Davros and the Daleks by introducing further new ideas into their mythology. One goal, purportedly suggested by John Nathan-Turner, was that the Daleks should be capable of some form of levitation, thereby finally putting an end to twenty-plus years of jibes about Daleks and stairs. Another development was the concept of two breeds of Dalek; white liveried Daleks loyal to Davros, and the 'traditional' grey Daleks serving their master on Skaro. Eric Saward was keen to bring back the Dalek Emperor, last seen in THE EVIL OF THE DALEKS, but more associated with the popular *TV-21* comic strip of the Sixties, but this was the one story element strongly opposed by Terry Nation who expressly forbade the use of the Emperor Dalek title. The main reason suggested for this ban was that the Emperor was conceived by David Whitaker who, through writing storylines for many of the *TV-21* strips, changed the direction of Dalek mythology away from Nation's plans. The term Supreme Dalek was substituted instead, being a title Terry Nation had himself used several times before.

SCRIPT-EDITING:

By 15 November a full set of scripts was ready to hand over to the Director, although BBC documentation would later show 20 November as their formal commissioning date. In this form it was soon apparent that both episodes would greatly over-run their allocated 45-minute slots. Part one ran to 109 pages while part two, which was liberally interspersed with short action sequences, ran to 135 pages. Since writer and Script-Editor were one and the same the time which had to be spent on rewrites and deletions was short, which proved a boon to the Director

"The difference between Robert Holmes and Eric Saward was with their use of words. Robert tended to write less dialogue, but more on how he saw things visually, whereas Eric seemed to concentrate on producing epic speeches for his characters, placing them in almost baronial halls, which could have come straight out of a Jacobean tragedy."

Graeme Harper, *The Harper Classics*, 1996

as the first Producer's run highlighted the need for further pruning.

An early change was delaying the 'entrance' of the Daleks until later in episode one. As originally scripted Grigory and Natasha spied one of the white versions as they sneaked in to raid the Incubation Rooms, disabling it with a special armour-piercing grenade. In the revised edition only a humanoid guard was killed by the interlopers. The two white Daleks inside the Incubation Rooms (see **SCRIPT**) were also removed to create a greater sense of 'surprise'.

Part two's chops were more dialogue based. An early exchange in the reception of Tranquil Repose, between the Doctor and Tasambeker, was originally far wordier, in keeping with Saward's desire to pastiche the black humour of *The Loved One*:

DOCTOR: Actually, we've come about a funeral.
TASAMBEKER: (PUZZLED) Pardon?
DOCTOR: A burial... (TASAMBEKER REMAINS PUZZLED) An internment. A sepulture. (DESPERATE) An obsequy. (TASAMBEKER SMILES HER STARCHY SMILE. SHE NOW UNDERSTANDS).
TASAMBEKER: It is obvious you are unfamiliar with the terminology of Tranquil Repose. What you mean is the posture of perpetual instatement.
DOCTOR: Do I?
TASAMBEKER: And for whom do you wish this service?
DOCTOR: Me.
TASAMBEKER: I see. Of course, we do offer an excellent service in perpetual instatement, our Mr. Jobel being the finest embalmer in this part of the galaxy.
PERI: (MUTTERS) That isn't the only thing he's good at.
TASAMBEKER: I beg your pardon.
PERI: Nothing.
DOCTOR: We've already met your Mr. Jobel.
TASAMBEKER: Did he by any chance advise you of the other services offered by Tranquil Repose?
DOCTOR: 'Fraid not. Our meeting was somewhat brief.
TASAMBEKER: Then I'm sure if there had been time, he would have suggested that you might consider becoming one of our 'Resting Ones'. DOCTOR: Sounds expensive. (TASAMBEKER BEGINS TO SOUND MORE AND MORE LIKE THE CONTENTS OF A BADLY WRITTEN BROCHURE). TASAMBEKER: Not at all. The real question to ask is, do you want to die? Although medical science has eliminated death from organic failure, there are still many unpleasant diseases our Doctors have yet to find cures for.
DOCTOR: I'm sure it's only a matter of time.
TASAMBEKER: Precisely. If you should decide to accept our unique service, your body would be cryogenically stabilised until that day came.
DOCTOR: You'd be a bit out of touch when you woke up.
TASAMBEKER: You forget, a Resting One is in a form of suspended animation. It is a simple matter to keep the brain alert and feed it not only with nourishment, but also information. The Resting One is being is being constantly updated concerning social, cultural and technological developments on their planet.
PERI: It's all so sterile ...

A second scene continuing this rhetoric was also heavily pruned prior to production. So too was a stretch of dialogue between Peri and Jobel which, if it had gone ahead, would have marked Doctor Who's closest brush with sexual banter. The sequence took place just before Jobel introduces Peri to D.J.

JOBEL: You want to watch him. There's only one thing faster than his tongue, and that's his hands. (THE RED LIGHT ABOVE THE STUDIO DOOR GOES OUT AND D.J. WAVES THAT PERI SHOULD ENTER).
PERI: I'm sure I'll cope.
JOBEL: (LEANS TOWARDS PERI) You know, those rose-red, ruby lips were made for kissing.
PERI: Oh, really?
JOBEL: Doesn't the thought excite you?
PERI: Of you kissing me? (JOBEL NODS) To be honest, no.
JOBEL: (GRINS) I love a woman who plays hard to get.
PERI: Then you'll love me to death.
JOBEL: Can't wait. Can't wait. Pity I have to go. Still, never mind. Must get back to my attendants before they rupture themselves shifting a client. Lead-lined caskets play havoc with the groin, you know.
PERI: I hope the perpetual internment goes well.
JOBEL: Have no fear of that. I wallow in this sort of thing. Nothing like a little pomp and circumstance to liven up the routine. See you later pretty thing ...

The last major restructuring was to a scene in the holding cell, as Natasha and Grigory clue the Doctor into what precisely is going on in Tranquil Repose. Its slimming down took away part of the explanation as to why transparent, "glass" Daleks could apparently form out of nowhere.

(THE DOCTOR IS WORKING ON THE LOCK OF HIS MANACLE WITH A PIECE OF FINE WIRE)
GRIGORY: Not doing very well, are you?
NATASHA: You must succeed. Someone has to get out of here.
DOCTOR: To do what?
NATASHA: Tell people what's going on.

DOCTOR: Ah, but what is going on?
GRIGORY: Don't you know?
DOCTOR: Do you? (GRIGORY LOOKS CONFUSED)
GRIGORY: You're making my head spin.
DOCTOR: All I know is that there are Daleks here.
GRIGORY: Isn't that enough?
DOCTOR: It's certainly a good beginning. But what are they up to?
NATASHA: Body snatching.
DOCTOR: That sounds a little too Victorian, even for them.
NATASHA: They stole my father's body.
GRIGORY: Recently met what was left of him. (HICCUPS) Sorry...
NATASHA: Along with the others, he was being turned into a Dalek.
DOCTOR: Have you found the factory where they're making the Dalek casings?
GRIGORY: Wouldn't think they needed them... (TO NATASHA) Would you?
DOCTOR: I don't understand.
NATASHA: There were two embryo-like Daleks covered in some sort of membrane.
DOCTOR: They were growing?
NATASHA: Yes.
DOCTOR: So Davros has finally done it – Daleks that can breed anywhere.
GRIGORY: It's a tremendous feat of genetic engineering. (HICCUPS) Sorry...
DOCTOR: A pity it's been put to such bad use.

WILLIAM GAUNT

Like Clive Swift, William Gaunt was to spend the 1980s in a domestic sitcom, **No PlaceLike Home**, which gave a first leading role to Martin Clunes. Previously, he'd been familiar to science fiction fans as Richard, the reliable Englishman gifted with enhanced powers in Dennis Spooner's **The Champions**.

Married to actress Carolyn Lister, Gaunt was born on 3 April 1937, and worked as a child actor with Otley Little Theatre. Trained at RADA, he spent several years with the Dallas Theater Center in America, before returning to England to play the second lead in the 1960s detective series Cork. From 1979 to 1981 he was artistic director of the Liverpool Playhouse.

The Preventers (Controller) 1996
Next of Kin (Andrew) 1995-96
The Far Pavilions (Commissioner) 3-1 - 15-1-84
No Place Like Home (Arthur Crabtree) 1983 - 87
The Foundation (Gareth Brown) 8-7 - 2-9-77
The Champions (Richard Barrett) 1969-70
Sergeant Cork (Bob Marriott) 1963-68
R3 (Dr Wilmer) THE SHORT CUT
Ghost Squad (Voygee) THE GRAND DUCHESS
Out of This World (Bill Sheridan) BOTANY BAY
Colonel Trumper's Private War 1961

ELEANOR BRON

Born on 14 March 1940,Stanmore, Middlesex, Eleanor Bron was one of the pioneers of the 1960s satirical wave which grew out of *Beyond the Fringe* and led to **That Was the Week That Was** and *Private Eye*. A regular partner to Peter Cook and Dudley Moore, she also developed a career as a character actress in light comedy.

One of her shortest, but most unusual roles, came in 1979, when she and John Cleese were persuaded by a later stalwart of the Oxbridge comedy scene, Douglas Adams, to appear in **Doctor Who**'s CITY OF DEATH, playing two art critics taken aback by the achievement of the TARDIS...

Vanity Fair (Lady Bareacres) 1998
Saint-Ex (Marie de Saint-Exupery) 1997
A Little Princess (Miss Minchin) 1995
Paris (Judge) L'INFAMIE
Absolutely Fabulous (Patsy's mother) BIRTH
Black Beauty (Lady Wexmire) 1994
The Blue Boy (Christine) 1994
Deadly Advice (Judge) 1993
Rik Mayall Presents... (Adele Franklin) *Micky Love*
Absolutely Fabulous (Patsy's mother) MAGAZINE
Boon (Enrica Montanini) A NIGHT AT THE BALLE
Friends in Space (Susan) 1990
Intrigue (Sophia) 1988
The Attic: The Hiding of Anne Frank 1988
Little Dorrit (Mrs. Merdle) 1988
Quartermaine's Terms 1987
Turtle Diary (Miss Neap) 1985
Pinkerton's Progress 1983
The Hound of the Baskervilles (Mrs. Barrymore) 1983
Yes, Minister EQUAL OPPORTUNITIES 11-11-82
The Secret Policeman's Ball 1981
The Day Christ Died 1980
Doctor Who (Art Gallery Visitor) CITY OF DEATH
Monty Python Meets Beyond the Fringe 1977
The National Health (Sister McFee) 1973
A Midsummer Night's Dream 1971
A Touch of Love (Lydia Reynolds) 1969
Women in Love (Hermione Roddice) 1969
Two for the Road (Cathy Manchester) 1967
Bedazzled (Margaret Spencer) 1967
Alfie (Woman Doctor) 1966
Help! (Ahme) 1965

CLIVE SWIFT

A respected character actor, Clive Swift was born in Liverpool on 9 February 1936, and began acting at Cambridge University. The co-founder of The Actors' Centre, he was a member of the Royal Shakespeare Company from 1960-68, playing roles including Falstaff, Pompey and Grumio.

On television, previous science fiction roles had included the *Ghost Story for Christmas A Warning to the Curious* and the **Dead of Night** playlet *The Exorcism*, by Don Taylor. Divorced from author Margaret Drabble, he's best known to the public through his screen wife - **Keeping Up Appearances**' Hyacinth Bucket.

Peak Practice (Norman Shorthouse) ALL FALL DOWN
Boon (Charles Hastings) QUEEN'S GAMBIT
The War That Never Ends (Athenagoras) 1991
This Is David Harper (Parapope Joshua) BORN AGAIN YESTERDAY
Keeping Up Appearances (Richard Bucket) 1990-
Journey's End (Captain Hardy) 1988
The Ray Bradbury Theatre (St. John Court) COFFIN
Minder (Chisholm's Director) AN OFFICER AND A CAR SALESMAN
Pack of Lies 1987
Cause Celebre (P.P. Croom Johnson) 1987
A Very Peculiar Practice (Prof. Piers Platt) ART AND ILLUSION
BBC Television Shakespeare:
Pericles, Prince of Tyre (Lord Cerimon) 8-12-84
The Barchester Chronicles (Bishop Proudie) 10-11 - 22-12-82
A Passage to India (Major Callendar) 1984
Praying Mantis (Dr. Faure) 1982
Excalibur (Sir Ector) 1981
The Nesbitts Are Coming 1980
BBC Television Shakespeare:
Henry IV, Part I (Thomas Percy) 9-12-79
Cribb (Dr Probert) A CASE OF SPIRITS
Hazell (Fitch) HAZELL & THE BAKER STREET SLEUTH
A Horseman Riding By (Watkins) 24-9 - 17-12-78
The Sailor's Return (Reverend Pottock) 1978
1990 (Tony Doran) 20-2 - 10-4-78
Romeo and Juliet (Friar Lawrence) 1976
South Riding (Cllr. Alfred E. Huggins) 16-9 - 9-12-74
The National Health (Ash) 1973
Frenzy (Johnny Porter) 1972
Deathline (Inspector Richardson) 1972
A Midsummer Night's Dream (Snug) 1968
Having a Wild Weekend (Duffie) 1965

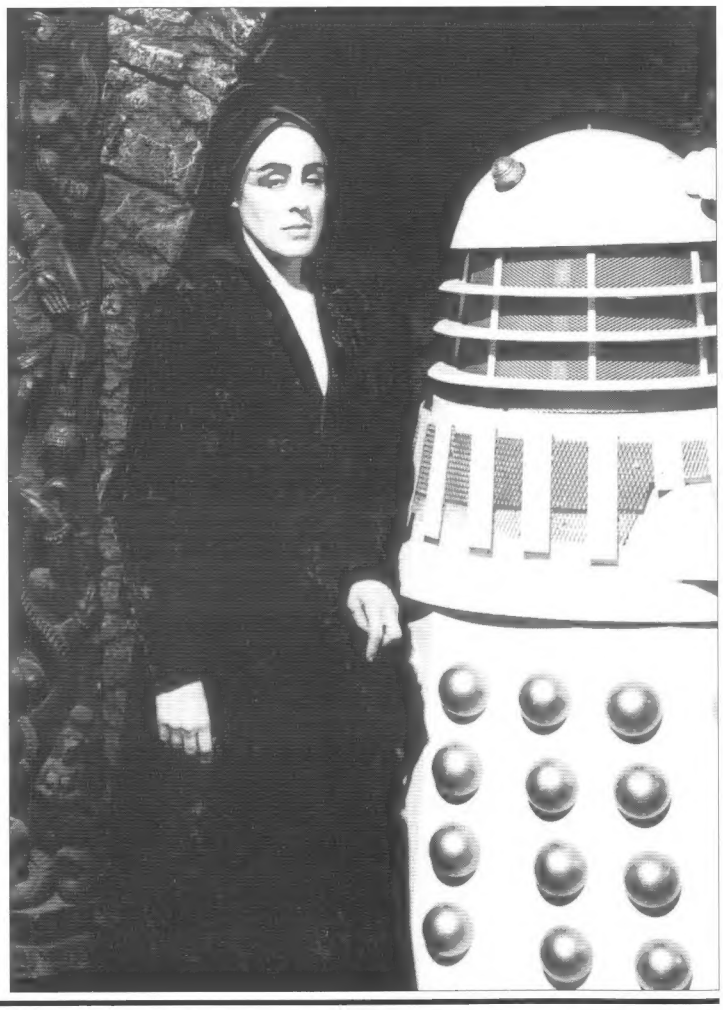
DIRECTOR AND TEAM:

John Nathan-Turner approached Graeme Harper about the possibility of directing another **Doctor Who** as work was winding down on THE CAVES OF ANDROZANI. Graeme Harper was enthusiastic about working on the programme again, not least because he knew already that he would be working on a Dalek serial, and had known Colin Baker since working with him on the BBC adaptation of Tolstoy's **War and Peace** in 1971. But at the time Harper could not commit as he already had engagements pending on **The District Nurse** and **Juliet Bravo** that would take him right through till October 1984. However, by the end of May he knew the winter months were free and so a contract was drawn up and signed in June.

For REVELATION OF THE DALEKS managed to assemble one of the most powerful cast and crew line-ups ever brought together for a **Doctor Who** serial. Alongside the Director John Nathan-Turner was able to sign-up some key specialists, many of whom had strong track records with the show.

That said, the Set Designer appointed was totally new to the show, and indeed this would be Alan Spalding's only contribution to the programme. Not so Dorka Nieradzik, for whom this would be her seventh **Doctor Who**, her sixth in the role of Make-up Designer. Having started as a Make-up Assistant on the mid-Seventies production PLANET OF EVIL, her interests quickly broadened to include the design and construction of prosthetics, a field in which she rose to become one of the BBC's most accomplished specialists. It was in this capacity that she returned to **Doctor Who** in 1980 to handle THE LEISURE HIVE, handling the ageing make-up applied to Tom Baker. Her talents so impressed John Nathan-Turner that she was repeatedly asked back for shows, which had special prosthetics requirements. LOGOPOLIS, FOUR TO DOOMSDAY, TIME-FLIGHT and VENGEANCE ON VAROS all bore her name, and all featured some intricate special make-ups. Originalsly Liz Rowell had been appointed to handle REVELATION OF THE DALEKS, but at the request of John Nathan-Turner, who stressed the key role prosthetics would need to play, the job was reassigned to Dorka Nieradzik.

Another seasoned veteran was John Brace, assigned to handle the formidable list of Visual Effects, including a subtly new design of Dalek. His first credit on the show had been for THE SEEDS OF DOOM, as assistant to model work specialist Richard Conway, but by the time he came to tackle FULL CIRCLE in 1980 he was a fully-fledged Designer with a particular flair for engineered mechanical effects. His last production before this one was THE FIVE DOCTORS



where one of his personal triumphs had been the building of a Dalek that could be exploded on cue and then re-assembled.

The job of Costume Designer went to Pat Godfrey, whose previous **Doctor Who**, THE TWIN DILEMMA, had included the unenviable task of creating the costume for Colin Baker's Doctor. That task had been quite acrimonious, due to the heavy level of changes imposed by the Producer, but even on this serial there were some issues about the costume content, due mainly this time to money, or rather the lack of it. Pat Godfrey remembered her allocation as being around £5,000, which left precious little room to manoeuvre in a story with sixteen speaking characters and as many extras.

Another 'old retainer' was composer Roger Limb, notching up an impressive eighth commission for the show. Like Dorka Nieradzik, Limb was specially requested for this serial, but this time by Graeme Harper. The Director had worked with him on his previous **Doctor Who**, THE CAVES OF ANDROZANI and been impressed with the way in which he added, "...a third dimension to the characters concerned" through the use of a grand, sweeping style that somehow managed to sound like a full symphony orchestra.

Two other stalwarts were Dave Chapman for electronic effects, and Dick Mills, returning after his brief break following THE MARK OF THE RANI.

On the casting side Graeme Harper was keen to engage artists who would work well in the "double-acts" Eric Saward had written. Prime examples were Takis and Lilt. For the "bear of a man" that was Takis, Harper engaged Trevor Cooper, a young actor who despite his height, possessed an almost cherubic face and who he would soon cast in Chris Boucher's **Star Cops**. He was complemented by Colin Spaull, a friend of Harper's from their years together at drama school, who was originally in line to play the Mutant. That line of thought changed when the Director considered the benefits of hiring a stunt performer to do what was effectively a long fight sequence. So Spaull became Lilt, his gaunt, weasel-like features perfectly off-setting the chubbier appearance of Takis.

Ronald Lacey was first choice to play the pivotal role of Jobel as he fulfilled all the criteria Saward had scripted. But while Lacey was seriously considered for quite some time, Harper ultimately decided to make Jobel more effete by casting Clive Swift. As his foil, Tasambeker, Jenny Tomasin was the choice of John Nathan-Turner, who wanted the character played just like Ruby in ITV's **Upstairs Downstairs**.

Eleanor Bron, John Ogden, William Gaunt and Hugh Walters were agreed choices, while Terry Molloy's return as Davros was a given. For a time there was serious thought given to hiring one of the Radio 1 disc jockeys to play in character as D.J, but though names like Dave Lee Travis, Jimmy Savile and John Peel were bandied, it was a viewing of the film *Gorky Park* that convinced Harper of Alexei Sayle's suitability for the part.

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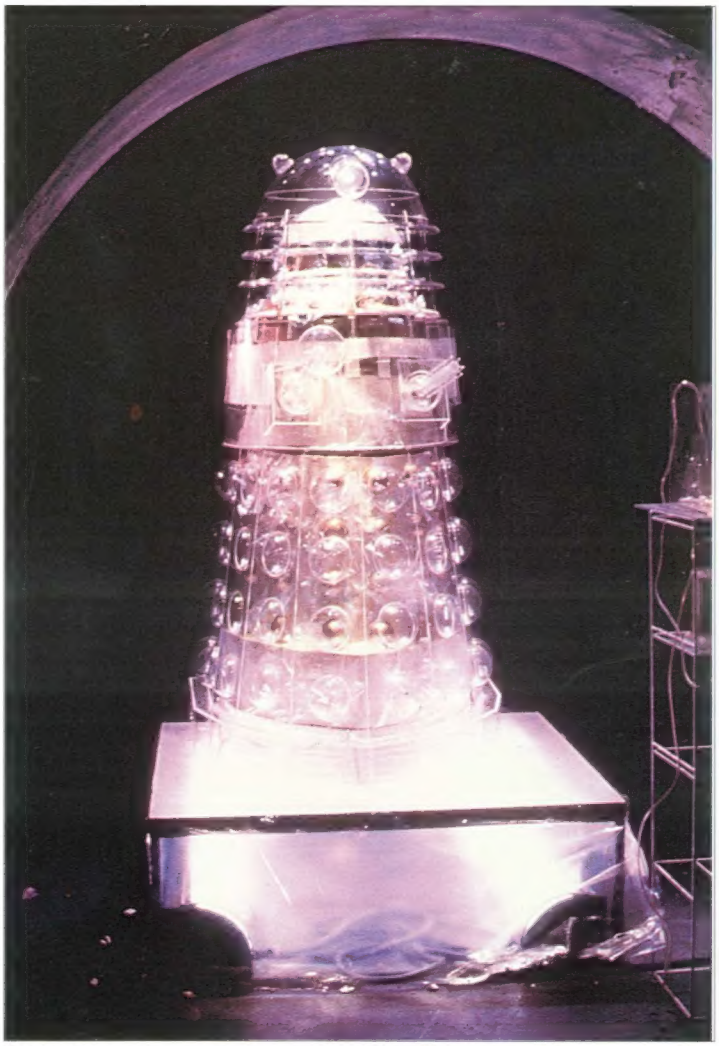


An Interrupted Odyssey

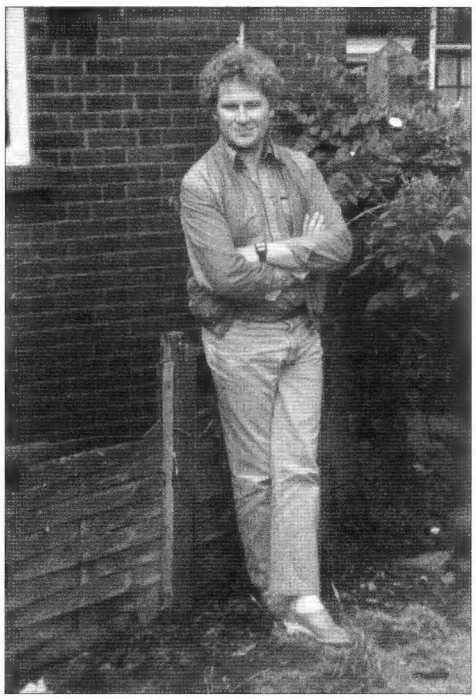
In 1984 John Bowman interviewed Colin Baker, just as he was preparing to meet the Daleks. In part one of this previously unpublished interview, he discovers the actor's hopes for a future that was never to be...

July 16th 1984. A pub in Acton. It's a year since Colin Baker landed the part of the sixth Doctor. He's been seen in five episodes and is in the swing of recording his first full season as the Doctor. Friendly, relaxed, entertaining, enthusiastic and informative, he's every interviewer's dream, happily chatting for longer and in more detail than I dared hope – about the past, his views on Doctor Who's strengths and weaknesses, and his high hopes for the show and his place in its history. The events of 1985 make this candid insight into the man who played the sixth Doctor and his hopes all the more poignant.

"THE FIRST MEMORY I have of acting was when I was at school at the grammar school in Manchester and every year we did a Gilbert & Sullivan operetta, and for some reason I got co-opted into being in one of them. My first appearance on the stage was as a member of the female chorus in *The Yeoman Of The Guard*, and the next year I got the leading female soprano part and I played Phyllis in *Iolanthe*, and I found it for me then, as an 11/12-year-old, a way of, I don't know, coming out of myself.

We used to have other activities like public speaking and things like that, which terrified the living daylights out of me, but to actually hide behind a character was wonderful. Like any form of acting — it's like playing grown-ups, really.

"And then, when I was about 17 or 18, I went with my mother to see a production of *The King And I* at the Palace Theatre in Manchester and I said: 'You know, I'd like to have a go at that', and we were sitting behind a man who happened to be the chairman of the North Manchester Amateur Operatic And Drama Society, who turned round and said [adopts northern accent]: 'We're looking for young lads like you to join our society. Why don't you come next Friday and see what you think of it?'



"So I joined the following Friday and then I appeared in *South Pacific* at the Palace Theatre in Manchester in the chorus. Then I started doing the plays for the same society, and at the time I was supposed to be being a lawyer and I was serving my articles in Manchester, and I spent more and more time at my theatre, which was the Curtain Theatre in Rochdale, making props, doing anything just to be near the theatre — I adored it so much — and less and less time on my law books, so after five years I thought: 'No, this is silly', so I switched and made law my hobby, which I soon dispensed with [laughs], and auditioned for drama schools. I got into LAMDA, went there, and three years later — a long time ago — I was released upon the unsuspecting world as a professional actor."

So what advice would he give to listeners who might have been thinking of becoming actors — apart I jokingly said, from "Don't".

"Yes, actors always say "Don't", don't they? I wouldn't say don't, because, first of all, anybody who wants to do it is not going to listen to any advice like that anyway.

"The thing I would say is you've got to want to do it strongly enough, because the odds are you'll get no encouragement from anywhere at all. Now, if that doesn't put you off and you still want to do it, then you should damn well have a go.

"I remember when I decided I was going to have a go at being a professional, I said to all the fellow members of my society: 'Look, I've got my audition speeches here for RADA and LAMDA. Will you hear them?' And they listened in stony silence and all looked at each other in an embarrassed way and said: 'I'd forget it if I were you'!

"Then I went to drama school for three years, and at the end of those three years the principal of the drama school said: 'Well, you obviously like the theatre, but I don't think you're that good really, and, well, perhaps when you're middle-aged you might get a few other parts here and there'. And the nice thing was that there were two other people in my year that they were similarly unenthusiastic about, one of whom was Mel Martin, who played Lydia in **Love For Lydia** [with Peter Davison] a couple of years ago, and the other one was David Suchet, who has been playing leading parts at Stratford for the last five years [and later played **Poirot**].

"So, it's quite nice to know that their judgement was entirely the reverse of actuality, because, sadly the ones that they really thought were rather good are ones I've never heard of since. Acting is something you learn, you develop. I wasn't very good then, but I was determined to improve, and it's the blood coursing through my veins doing this job, I love it."

That experience no doubt tempered Baker's view of drama schools. Stressing that there wasn't a "normal" way to get into acting, he added: "Because I was a simple, northern lad who didn't know how on earth to go about it, I just vaguely heard that there were things called drama schools in London, so that was the only way I could think of getting into it.

"I wouldn't do it again because I think — and I know this sounds like a heresy to those who may be contemplating going to drama school — but you do not need three years to learn some of what they teach, in terms of how to use your voice and how to use your body so that your body isn't a great 'thing' that's hung round your acting ability but one serves the other and vice versa.

"And a lot of the teachers that we had at drama school, I regret to say, were people who were hung up on the fact that they couldn't get a decent job in the acting world so decided to take out their hang-ups on some of the students. I'm overexaggerating to make my case, but I'm convinced that the only way you can learn how to act is by acting, and the system I would like to see adopted is — it's no longer viable, unfortunately — is that repertory theatres around the country should take on a limited number of students each year, four or five students, who would work in the theatre, who would help backstage, who would play small walk-on parts when they came along, and gradually learn that way through being associated with the environment and do a bit of all the jobs that go to make up what happens in a theatre — and in television as well — but, sadly, it's just too expensive, because no theatre can carry the cost of that kind of training.

"But I do think that in a situation where you've got 80 per cent unemployment in a profession another way has got to be found instead of ratepayers pouring out money for students to go to drama school who are not then going to get any kind of work out of it afterwards."

Inevitably, the differences between acting in the theatre and acting on television then came up, and whether Baker had a favourite performance medium.

"It actually goes in waves. When I first left drama school I thought the theatre was the only thing, and I went and immersed myself in years of rep. Then I started doing television and I found that had quite different demands. In the theatre, as you all know, you rehearse a play for three or four weeks, if you're lucky, sometimes two, more often two, and at the end of two weeks you're performing, and then you perform for a month, two months, three months, four months.

"The longest I've done a play is just over six months, and you have to reproduce the same performance within certain fairly narrow parameters night after night after night and keep it fresh; that's the skill of acting on the stage. In television, you have a similarly short rehearsal period of seven days for a half-hour programme, let's say, and you do it once and that's it, you don't get another chance, so you've got to get it right first time, although of course you can make mistakes and then you can go back and you can do it again.

"Very little television is done in the 'live' sense now, and in television you've got cameras all around you,

technicians standing right in front of you, and you've got the whole sort of panoply of a television studio all around you. I find that exciting because it means that as well as the parts of you which research a character, work on it, develop a character, and act and interact with other actors, also those parts of your brain which are, perhaps, more technically orientated have to be aware of things like little red lights coming on cameras, and making sure your face isn't obscured by the person you're talking to, and just cheating your weight slightly to the other foot so that the camera can see both of you, and things like that, and I rather enjoy that because it's like doing a jigsaw puzzle at the same time as singing an aria — it really does use every part of you.

"I did a series called **The Brothers** some years ago, which finished in 1976, and after that finished I didn't do any television for about six years. I did an awful lot of theatre, and I was actually very pleased to get back into television again a couple of years ago."

With the conversation having steered naturally to the series for which Baker was known before **Doctor Who**, he discussed comparisons between his role as scheming Paul Merroney and the later character of JR Ewing in **Dallas**.

"You're right — in some ways he was a sort of precursor to JR." But... "I like to think that even though he was unscrupulous, unpleasant and totally selfish, he was never actually dishonest in the sense that he did anything criminal, nor did he do anything specifically to hurt people.

"Anything he did that was unpleasant was done for a very serious business reason, which I thought made him a more interesting character than JR, because JR acts from spite and malice and right over the top, but Paul Merroney was a sort of blinkered character, and what was nice about him was that all those horrible things that we want to do to each other in real life I got out of my system in work; when you're spending the whole day being cold and ruthless you can actually go home and be quite pleasant and not kick the cat. It's playing goody-goody heroes that actually takes a lot of living with sometimes. I'm sure that the actor who plays Bobby [Ewing] has to get some steam out of him some way because he's so goody-goody on the screen!"

Baker remarked on the cult following **The Brothers** has abroad. "We has a very strong following in three most odd countries — in Sweden, in Holland and Israel. And the entire cast were taken several times to all those countries, and it was quite an extraordinary sensation to be in Jerusalem sightseeing and finding all the pilgrims at the Wailing Wall turn round from their devotions when they saw us and run screaming to us asking for our autographs. It's quite extraordinary. What an odd combination of countries. It still continues there. I've just come back from working in Sweden, because I've worked there a lot since **The Brothers** finished. I mean, it's eight years ago now. It's a long time, but they still seem to have an affection for us." He was at a loss, though, as to why those three countries in particular should take the series so much to heart. But this first taste of the phenomenon served as a preparation for **Doctor Who**.

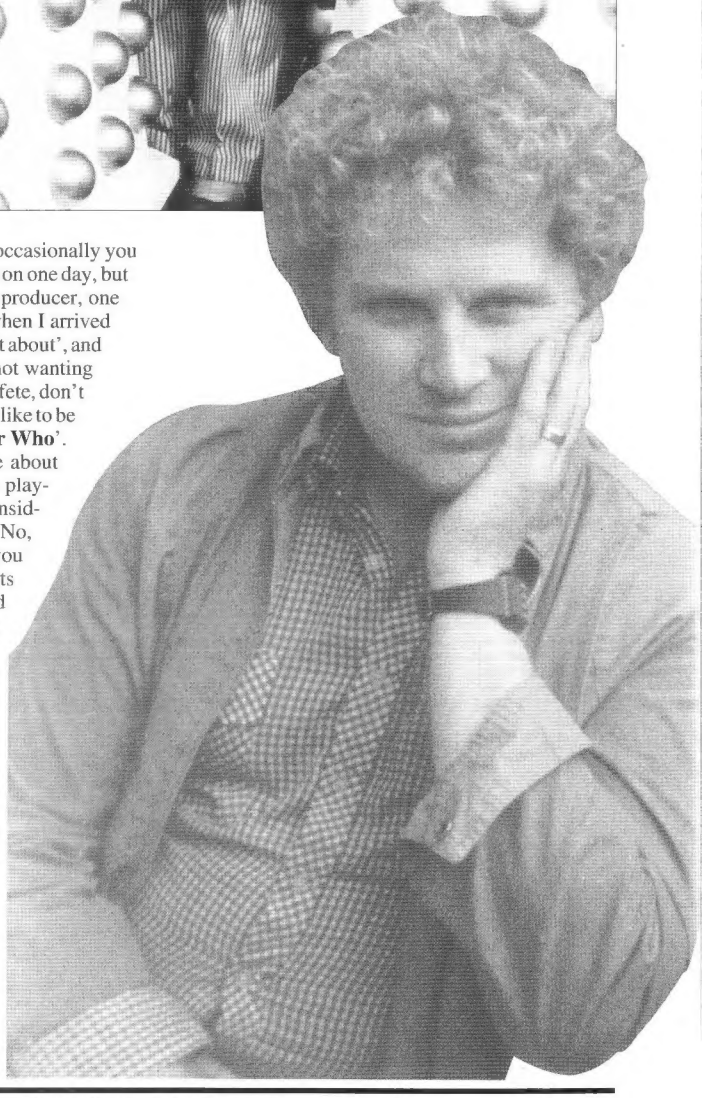
"I remember when it was announced in the press that Tom Baker was leaving, I thought in a fairly sort of casual way: 'Oh I must get my agent to investigate the possibility of that because I'd rather like to play the part', and by the time I got round to ringing him up and saying: 'Look, why don't you suggest me?' he said to me I shouldn't even bother — 'I'm sure they've already decided who they want'. I said: Well, try it anyway', but they had, they'd already decided on Peter Davison.

"I didn't even know that Peter was leaving when I was telephoned by John Nathan-Turner, the producer, who asked me to come in and see him — and I have to say it did not occur to me for one second that that's what he was calling me about.

"It was in the middle of summer last year and I was at that time touring with a production of *Suddenly At Home* and I got this phone call: 'Could you come and see me?' And I asked him what it was about, and he said: 'I'd rather speak to you personally', and I thought he was going to ask me to open a fete or something. I was convinced, because in the summer actors who have had any kind of notoriety on television get asked to open fetes, jamborees, bazaars, old-time fairs, all that sort of thing, and, happy though one is to do it, occasionally you can find yourself booked to do about five on one day, but John Nathan-Turner, being a television producer, one thought: 'Well, I'll do it for him', and when I arrived he said: 'I suppose you can guess what's it about', and I said: 'Well, no, no, no', being polite, not wanting to say: 'You've want me to open a stupid fete, don't you?' and he said: 'Well, how would you like to be . . .' now I thought he said '. . . in **Doctor Who**'. I said 'Well, I thought there was a rule about three or four years must elapse between playing one character before you can be considered again for another?' And he said: 'No, you misunderstood me. How would you like to play the Doctor?' I said: [adopts nonchalant tone] 'Oh, well, I suppose I'd think about it', and he said: 'Well, it's not an offer, but what I'd like you to do is go away and think about it and come back with some ideas of how you'd like to play it', which I did. I took some tapes with me. Over the next few weeks we had several meetings and I watched hours and hours and hours of old tapes and I brought forward my ideas and I spoke to him and the script editor and the head of series and serials, and after these meetings they offered me the part.'

Jokingly, I remarked: "And the rest is history", to which Baker responded: "The rest, as the Doctor would say, will be, and is and was history."

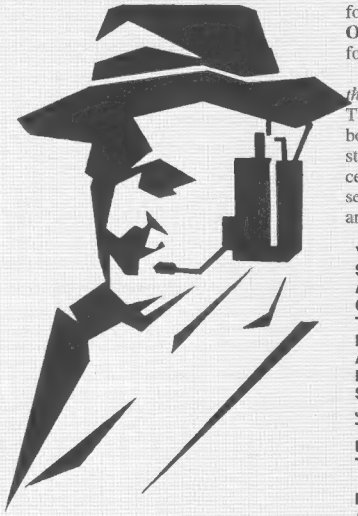
At the time, no-one could know how soon the sixth Doctor, and the series itself, would be history.



ALEXEI SAYLE

Britain's self-proclaimed Minister for Curries, Alexei Sayle pioneered a satirical tradition two generations on from Eleanor Bron. Born Alexei David Sayle in Anfield, Liverpool on 7 August 1952, Sayle trained at the Southport and Chelsea Schools of Art and began his career with roles in cabaret, including Bertoldt Brecht.

In the early 1980s, Sayle become a pioneer of the Alternative Comedy movement, compering the Comedy Store and Comic Strip Clubs. Sayle choice of targets for his satire - any oppressors, which could include minority groups who'd usually be championed by the Alternative scene - and his skinhead image made him stand out from the crowd, as did a routine consisting of a string of four-letter words ("I can keep it up longer than you can take it"). He moved into television, compering shows based around Comic Strip satirists, and found fame as the Balowski family in **The Young Ones.** A single, *Ullo Jon Got a New Motor*, followed.



As a writer, Sayle's work includes *Geoffrey the Tube Train and the Fat Comedian*, and the TV plays **Sorry About Last Night** and **Itch**, both of which he starred in. He continues to mix stand-up comedy with sketch shows, most recently **Alexei Sayle's Merry-Go-Round,** with serious acting roles. Married, he lives in London and enjoys walking and cycling.

You Cannot Be Serious	1999
Swing	1999
Alexei Sayle's Merry-Go-Round	1998
Common As Muck (Reg Vickers)	1997
The History of Tom Jones (Puppeteer)	1997
Hospital!	1997
Alexei Sayle's Comedy Hour	1997
Rhinoceros Hunting In Budapest	1996
Sorry About Last Night (Andy Carolides)	1996
Jackanory: Diary of a Killer Cat	1996
The End of the Year Show	1995
Paris (Alain Degout)	1994
The All New Alexei Sayle Show (Bobby Chariot & Others)	1994
Drive (Host)	1994
A Christmas Night with the Stars	1994
Have I Got News for You	23-12-94, 12-11-93
The Unpleasant World of Penn & Teller	1994

The Comic Strip Presents (Inspector) Queen of the Wild Frontier	
Lovejoy (Freddy The Phone Reeve) The Napoleonic Commode	
Curacao	1993
Reckless Kelly (Major Wib)	1993
Carry On Columbus (Achmed)	1992
The Comic Strip Presents (Dad) Red Nose of Courage	
Selling Hitler (Konrad Conny Fischer)	1991
The Gravy Train (Vlad Milcic)	1990
Night Voice (Clarence Flamer)	1990
The Comic Strip Presents (Bride's Father) Les Dogs	
The Comic Strip Presents (Mog) Spaghetti Hoops	
Indiana Jones & the Last Crusade (Sultan)	
'Itch (Rittblatt)	1989

The Comic Strip Presents (Carl/Sterling Moss) Didn't You Kill My Brother?	
Alexei Sayle's Stuff	1988
Siesta (Cabbie)	(1987)
Up Line	4-2 - 25-2-87
Solarbabies (Malice)	1986
Whoops Apocalypse	1986
The Comic Strip Presents (Paul) Strike	
Roland Rat, the Series	2-11-86
The Bride (Magar)	1985
Ligmalion (John Bull)	1985
The Comic Strip Presents (The Supergrass) (Perryman)	(1985)
Lenny Henry Show	25-9-84
The Young Ones	1982-84
Gorky Park (Golodkin)	1983
Whoops Apocalypse (Commissar Solzhenitsyn)	

Why I Should be the New Doctor Who: The Case for a Marxist in the TARDIS

In January 1985, Alexei Sayle faced the Daleks across the floor of Studio Eight. Two months earlier, he was planning a revolutionary assault on Television Centre, in an article originally printed in Foundation.

FOR MANY CHILDREN and young adults throughout the world their first exposure to science fiction is via Doctor Who.

Early Saturday evenings after the giant kipper ties and wierd haircuts of **World of Sport** and **Grandstand** the youth of Starship Britain would watch Hartnell or Troughton or Pertwee or Baker — the loner, the individualist, the eccentric — triumph over pan-galactic evil armed only with the ecccentricities of the wardrobe department, his brains and a sonic screwdriver.

It seemed as if the show could go on forever, constantly regenerating and never slippingnto that terminal phase which is often signalled in American series (such as **Happy Days** or **Mork and Mindy**) by mawkish storylines featuring blind people, sick puppies and spin-offs into other series.

It was obviously time for Tom Baker to go and in true **Doctor Who** fashion he lay on the floor while the vision mixer faded him in and out, mixing him with the new face, the face of Peter Davison.

Peter Davison! I was nearly sick on the spot! **Peter Davison!** Before that awful day each Doctor Who had been a masterpiece of inspired casting, the result of hard work scouring fringe theatres and actor's drinking clubs. However at the time of his casting Peter Davison was already appearing simultaneously in seventeen different sit-coms on TV. These included **Whoops, I'm a Vet, My Wife the Vet Next Door, That Vet's Got No Trousers On**, and **Oh Crikey! Where's My Trousers.** He was also appearing in twenty-eight different TV commericals plugging coffe, saucepans (with his simpleton wife who adopts a squeaky American accent to appear interesting) and Cheese Spread for Choosy Dogs. He was also guesting on seventeen thousand game and quiz shows. Presumably the casting director, too drunk or lazy to go out, had merely switched on the TV, seen Davisonon all four channels and booked him on the spot. Or was it something more sinister? Perhaps part of a right-wing putsch in the BBC Children's Department? Would Derek Jacobi soon be reading extracts from Milton Friedman on **Jackanory**? Would **Blue Peter** be showing you how to make a Panzer Division out of old yoghurt cartons?

Whatever the reason, Doctor Who the individualist, pacifist anbd eccentric became Doctor Who the TV Personality, charity show-biz eleven dick-head. K•9, the show's most perceptive Marxist theoretician, got the chop at the same time and the programme also moved to Tuesdays and Thursdays when everybody knows I go to my non-sexist quilt-making workshop.

Slowly **Doctor Who** slipped from my mind. Occasionally I would tune in to have my worst fears confirmed — increasingly tacky storylines, wonky special effects and more frequent appearances of the Time Lords — obvious right-wing authority figures.

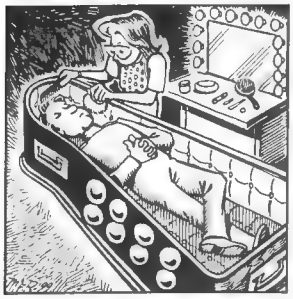
Then suddenly these was a ray of hope! Davison was to go! Could the rumour be true — that K•9 hadn't been dismantled but was instead waging a guerilla war from a stronghold in the accounts department of TV Centre?

This was my chance. As an actor, comedian, Marxist and favourite with the kiddies I would become the new Doctor Who and would lead the kids down the twin shining paths of socialism and science-fiction. I tried everything — wining and dining, whining and crying, death threats. I bribed children to rush up to me in the BBC canteen shouting "Oh Uncle Alexei, we love you. Why are you not on the telly more often, as Doctor Who for instance, perhaps, maybe."

But then disaster! It was announced that the new Doctor would be some jerk called Colin Baker who'd already **been** in the programme while playing a tedious Time Lord. Again the casting department hadn't done much scouring to come up with him. What's more when I saw photos of him he looked like bloody Davison.

So now there's nothing for it. I've tried peaceful means, but they've pushed me too far. I'm collecting a force together, mercenaries, unemployed Daleks, revolutionaries. One night soon we'll storm Studio 8 at Television Centre. Our laser guns will be set to 'kill'. We will show no mercy and in the morning I will be installed as the people's Doctor Who and Saturdays will never be the same again.

•Foundation: The Review of Science Fiction, is available from the Science Fiction Foundation, 33 Brook View Drive, Keyworth, Nottingham, NG12 5JN.



MAKE-UP:

Two of the biggest make-up challenges for this story would end up occupying less than five minutes of the final production's running time. The Mutant was the only special creation needed for location filming. Dorka Nieradzik commissioned a freelance dental technician to take a casting of actor Ken Barker's own teeth, and from this mould he constructed an upper dental plate of false teeth that fitted over the artist's real set. The false teeth were specially shaped to look as though they were partially melted. A similarly sculpted set of half-depth bottom 'caps' was also furnished for the price.

Dorka Nieradzik continued the melted motif with the facial make-up. She achieved this by producing a set of thinly cast prosthetic appliances using a transparent latex solution. The exterior surface was rippled and teased out with tweezers as it dried to give a look of peeled, distorted skin. Once glued to Ken Barker's own face the appliances were toned with make-up colourings to blend them with the real skin. Instead of a completely bald wig, Dorka Nieradzik fashioned one that was punctuated by holes in its surface so that some of Barker's natural hair could be pulled through and sprayed a matte black. Having some of the actor's own hair used in the make-up enhanced the overall believability of the Mutant's appearance.

Equally impressive was the appearance of Arthur Stengos's head. Alec Linstead had to undergo nearly four hours in a make-up chair before his few brief scenes in the studio. The preliminary stages of his make-up were similar to Ken Barker's — artificial teeth, peeling skin and a few tufts of his own hair visible. But with Stengos the brief was to go much further down the path of becoming a Dalek. One eye was obscured, bionic implants were sunk into an artificially built out section of head, and a false set of liver and kidneys were arrayed around his neck to demonstrate the latter stages of his genetic conversion. Perhaps the most impressive addition was a hollow prosthetic piece to represent Stengos's brain erupting through his skull. Effectively a bladder, a concealed tube ran down to concealed bellows which, on cue, would inflate it to make the brain pulsate.

Terry Molloy's Davros mask was a new casting from an existing mould, originally made for RESURRECTION OF THE DALEKS. Stan Mitchell, who had sculpted the new mask, had left the BBC by this point so Dorka Nieradzik herself borrowed the mould and cast the new mask. A slightly softer foam rubber was used to give the headpiece greater movement and Nieradzik coloured it a darker shade of magenta and emphasised the lines in the face more.

Hairpieces were supplied to two of the lead actors. Clive Swift received an auburn toupee, deliberately waved to make it look absurd on a man of his age. The colour of the wig would contrast against accentuated grey eyebrows, thereby stressing to the audience that here was a man of supreme vanity. William Gaunt, on the other hand, was fitted with a more naturally textured long-haired wig, tied into a pigtail at the back to give him the intended look of another 'Buffalo Bill'. The beard was Gaunt's own but the scars on his face were further additions courtesy of Dorka Nieradzik. At various points during production the D.J was also fitted with wigs, depending on whether he wanted to come across as a Fifties rock'n'roller or a Sixties hippie.

None of the Tranquil Repose staff wore much in the way of make-up, although all of the actor's faces had to be made slightly pastier looking to indicate their long years of service indoors. Those selected by Jobel for funerary attendance at the President's wife's burial had V-shaped face paint applied from their eyebrows upwards. The make-up also extended over the front part of their blue caps.

COSTUME:

Pat Godfrey's meagre budget of £5,000 had to be spread very thinly to achieve all her costume objective on this serial. Consequently Nicola Bryant wore the same crimson trouser suit coutured for the previous story, TIMELASH, beneath her blue jacket and bonnet. Likewise Colin Baker, although he got to add another black cat silhouette to his familiar outfit.

The move to blue as the colour of mourning on Necros was all Godfrey's. The script had emphasised white, but with the walls of Tranquil Repose also being white, she opted to go for a colour that would give a visual contrast to the surroundings. All the staff at Tranquil Repose correspondingly wore dental tunics and trousers, stained blue. Matching skullcaps completed the mortuary-like allusions with V-shaped face paint being applied to some of the attendants' headpieces. When in formal funerary attire the attendants' outfits were augmented with padded royal-blue sashes shaped into a letter "V" across their chests.

The guards' helmets were supplied by Visual Effects and included industrial breathing masks as part of the kit.

Bostock and Orcini's garb was predominantly off-the-shelf wear, the former wearing mock-suede fatigues, the latter a black leather jacket with matching trousers and roll-neck sweater. Bostock's chain mail gloves were from stock, as was the Order of Oberon medal adorning the jacket of his master.

Kara's costume was a deep purple velvet gown, plus matching hat, while Vogel was allowed the singular privilege of being the only Tranquil Repose resident to wear the standard dental uniform dyed a colour other than blue, in this case a pale chocolate brown.

The D.J's retro looks all came from stock, as did Terry Molloy's Davros costume. For most of the time, however, Molloy would not have to wear the familiar black tunic as he was confined to his incubator tank. For most of these sessions the actor wore only the mask, jeans and a T-shirt supplying the socially acceptable mini-

SET DESIGN:

According to the Director's own account in *The Harper Classics*, the total budget for sets on this story was around £10,000, a very small sum with which to fund nearly a dozen sets. Spalding believed at first he could do the entire story in a high-tech style, but Harper disagreed, stressing he wanted something that was futuristic but which included conventional artefacts reminiscent of funeral parlours. Harper also wanted to give the place a sense of size and scale.

Spalding achieved the latter through his design of the main reception area. Since they were being given TC1 for the first recording block, the Designer took full advantage of that studio's length and height to create a high-walled gallery ending in a staircase up to a huge sarcophagus (hired from a props store). The wall flats were covered by an expensive metallic wallpaper, but there was not as much of it as the illusion created would suggest. Many of the walkway scenery flats were painted sheets of corrugated plastic with bought in plants and set dressings that helped to make the place more ornate. The richly adorned statues and carvings that appeared throughout Tranquil Repose were all stock items, originally made for another BBC drama, **By the Sword Divided**. Black drapes hung some way behind foreground placed columns, statues and colourful arrangements of peacock feathers representing alien fauna helped to suggest an even bigger room. For some shots Spalding positioned a free-standing circular arch (left over from **The Little and Large Show**) some distance from the set. By shooting the distant set through this arch, so that it formed a foreground vignette, Harper could appear to show a hallway vastly bigger than it actually was.

Spalding divided his studio set-ups according to their two distinct architectural themes. Block One was designed to feature all the futuristic sets — described in the script as 'Egyptian high-tech', while Block Two would concentrate on the more gothic style of the old, underground graveyard city.

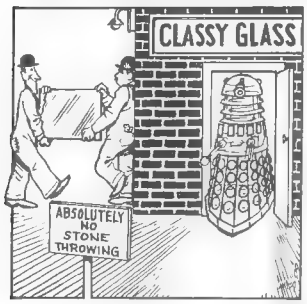
The new catacombs were, in effect, standard **Doctor Who** corridors. Like many of his predecessors, Alan Spalding built these as jigsaw units. The basic shape was a letter 'T' with a pair of double doors that could be moved around to the three end points or slotted in between the flats. The Designer used the same wallpaper as the reception area, but added to ceiling panels as well which could be positioned quickly and easily whenever low-angle camera shots were called for.

The D.J's studio was built largely of stock wall flats with stepped covings added at the top to help suggest the presence of a ceiling. More double doors led into the set that was painted cream white to give it a crisp, sterile look. Half-moon shaped alcoves studied the set, into which were crammed assortments of cushions, lamps, bed coverings and books to emphasis that here was where D.J lived as well as broadcast. Colourful pop-art posters studded along the walls completed the image, along with an octagonal panel bearing the legend 'T.R' in distinctive tilted back lettering. This was the logo of Tranquil Respose.

For the second studio day, D.J's room was reassembled as Kara's office. This time the overall look of the room was purple; purple motifs on the doors, purple lighting behind the bookshelf alcoves; even purple up-lighters dotted about the room.

The cells and most of the components of Davros's lair were stock medieval castle units. The brief here was to try and emulate the weathered, gothic appeal of Highgate Cemetery in North London. Accordingly Spalding had a tight semicircular corridor constructed, with periodic archways so that various corridor junction scenes could be shot. The main lair was similarly walled to suggest the interior of a giant mausoleum. Design helped out with some of the building of Davros's incubator console but the bulk of the work was down to Effects.

One set erected in studio TC8 for second studio was never used, at least not for this story. This was the TARDIS control room, needed to stage a partial remount of episode two of TIMELASH to overcome a ten-minute shortage of material.



mum of clothes as he tried to keep cool in the studio.

VISUAL EFFECTS: This department scooped the lion's share of the design budget, but it was still not enough. And the reason was Daleks! John Brace needed more Dalek casings than there were ones in stock at the BBC. His solution to this problem was quite novel, but it established a precedent that would be used again in the future.

Basically he approached Julie Jones of BBC Enterprises with a request that they should fund the building of four new casings. These would go ultimately into any of the BBC's **Doctor Who** exhibitions, replacing some mock-ups that had been around there since the Seventies. But before these new casings went out to their new homes they would be leased back to the programme to make up the number of Daleks required for REVELATION OF THE DALEKS. The deal John Brace struck with BBC Enterprises did not go through without some pointed comments being raised about whom should be dealing with the BBC's commercial wing. But go through it did and four new machines, plus a lot of additional 'bits' were commissioned in time to meet key production dates.

These new Daleks were not cast from any existing moulds or sections, but were taken from new moulds and fashioned almost entirely in fibreglass. Although similar in shape to their predecessors, the skirt section was less tilted at the back, rising almost vertically from the base platform. The shoulder sections too were less inclined and shorter than their ancestral versions. The arms units were simpler and housed only one inner piston instead of the traditional two. The solar ray panels around the midriff and the encircling band underneath were all part of the moulded section as opposed to being added-on components. Finally, the head sections featured a clear gap between the bottom-most circular louvre and the top of the shoulder section. The eyestalk boasted four rings behind the actual eye unit, configured into an arrangement of small disc, large disc, medium disc and small disc. The livery of these Daleks was cream white with gold studs, belt panels and mesh section.

These same moulds were used to make additional sections of Dalek out of expanded polystyrene. Lightweight dome sections were cast using vacuum-formed plastic. Such pieces would substitute for equivalent fibreglass sections during battle scenes, whenever a Dalek had to explode. For these explosions Visual Effects would pre-cut the polystyrene foam and inlay electrically operated pyrotechnic charges. The Daleks destroyed by D.J's sonic weapon had replacement head sections, but the one destroyed by Peri in part two, and the grey one blown up during the capture of Davros, had dummy middle sections as well.

As well as the four new Daleks, which were build in-house by BBC Visual Effects, John Brace also commissioned an external firm of prop builders, Denny's of Shepherds Bush, to make one 'glass' Dalek. This static prop, mounted on a raised platform, was not actually of glass but was cast in perspex. Its shape was totally faithful to conventional Dalek design except that the head section had no mesh behind the louvers, the belt supporting the solar panel sections was etched into the perspex rather than being an integral part of it, and the three limbs were totally immobile. This prop was built in sections so that it could be clad around Alec Linstead for his scenes as Stengos. For the explosion where he is killed by Natasha, a lightweight vacuum-formed version, pre-cut and packed with explosive charges, was substituted. This version did not hold an actor inside but a pot-pourri of plastic sheeting and mechanical bits.

Model Daleks, such as the hovering one that kills Natasha and Grigory, were less of a problem to John Brace than for any previous Visual Effects Designer appointed to handle a Dalek serial. In 1984 a new range of commercially available Dalek model kits came on to the market, courtesy of the Trowbridge-based company Sevans. Unlike previous toys and models, these Daleks were faithful miniature reproductions of the BBC design, and could believably double for the real casings in effects shots. Later in 1985 the proprietor of Sevans, Stuart Evans, would appear on **Blue Peter**, demonstrating the effectiveness of these models in miniature battle scenes.

One big ambition John Nathan-Turner had for this story was to show Daleks flying, thereby finally putting an end to the myth about escaping them just by climbing a flight of stairs. Saward, Harper and Brace backed this idea and the plan was to show a Dalek on location flying away to escape Orcini and Bostock's superior weaponry. To achieve the shot of a Dalek flying through the air John Brace designed and built a lightweight Dalek that could be launched from a custom-built, spring-loaded catapult platform and then, in mid-air, explode into a fireball as it gets hit by a shot from Orcini.

So great were the Effects requirements for this story that Brace was unofficially allowed additional support from some of his fellow Designers. Jim Francis, one of the department's most accomplished all-rounders, did a lot of work rigging up the exploding Daleks and went on location to supervise the diving team (him and MARK OF THE RANI Designer Dave Barton) for scenes set around the lake. SNAKEDANCE Designer Andy Lazell built the D.J's sonic gun as well as his exotic headgear which was basically a modified phone operator's headset with an additional box of tricks over the left ear-piece.

Davros's incubator tank was mostly put together and operated by Brace's official assistant Colin Gorey. Like the TARDIS console this device was predominantly a hollow, table-shaped frame clad with timber and plastacard. The head of Davros was the only part of his body visible inside a series of perspex cylinders. The cylinders had to be so arranged that air could circulate through the prop, letting Terry Molloy breathe. It would also prevent condensation from building up under the hot studio lights. Extra life-support prop 'gubbins' were fitted around Molloy's neck to obscure any notion of a body being present underneath the head, and a lamp unit, fitted into the top cylinder, was wired to flash in synchronisation with Davros's speech. The main problem for the actor, though, was moving in such a confined space.

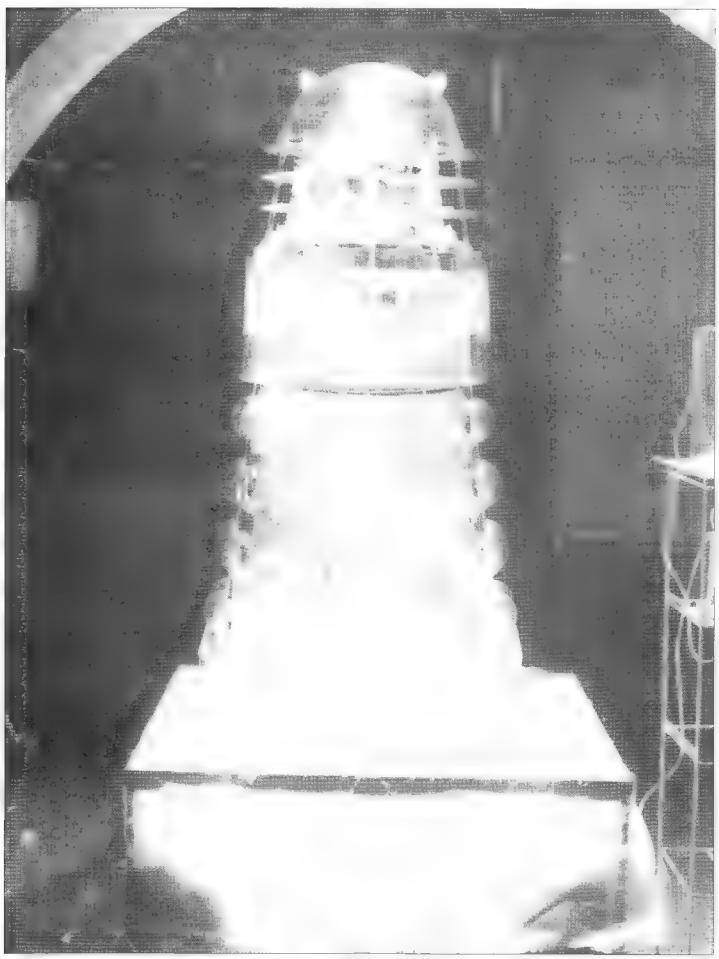
> "He had to be able to spin round and face the camera, because with such fast actions it was the only way to make what was basically a static prop look in the slightest bit sinister. Terry was sitting on a swivel chair under all of that apparatus, and had to squeeze his legs up behind his back to be able to fit in there. What with the latex mask he had to wear, and the glass dome that was put over his head, he kept saying that the whole experience ought to be written up and sent in as a submission for the 'Karma Sutra'."
>
> **Graeme Harper, *The Harper Classics 1996***

According to John Brace's account in *The Sixth Doctor Handbook* the Effects team could not locate Davros's chair which should have gone into storage at the end of RESURRECTION OF THE DALEKS, so a replacement had to be built at short notice which put an additional strain on the budget.

Another of Brace's assistants, Bill Pearson, looked after the model stage work. This was planned to be a one-day film shoot at the Visual Effects workshop on Western Avenue. Pearson built the landing area set as a table-top model, following Alan Spalding's overall steer to think high-tech Egyptian for the building designs. Consequently black pyramids featured largely in the architecture, several of which were wired with explosive charges for the show's fiery finale. The Dalek ship was a semi-circular vessel with long landing legs. It was flown by means of a supporting air-ram arm that was positioned out of sight of the camera, concealed by one of the building towers. Thin tubes ran from the ship, along the hydraulic arm to a gas canister operated by Pearson. Opening the valve sent a jet of cold freon gas down the tube to simulate smoke exhaust from the ship as it blasts off.

Another challenge for the Effects team was the twelve-foot high tombstone of the sixth Doctor, which had to collapse so spectacularly at the end of part one to give the best yet "end of episode close-up on Colin". With the money John Brace had left, the only practical way to build such a huge prop was to carve it out of sections of 'Jabolite': a denser version of expanded polystyrene. Freelance sculptor Derek Howarth cut the entire bas relief out in one day, using a hot wire to slice and sculpt the material into shape. The problem was the budget would only run to a couple of thin blocks of 'Jabolite', which looked fine, but which proved to be a little too light when taken out on location...

Other special props constructed by Visual Effects included the fake stiletto blade and syringe needle required for the stabbing scenes, two false arms for Davros for the sequence of his hand getting blown off, and an artificial leg for Orcini, again so that it could be blown away on cue. Hidden among this gallery of gory props was an additional requirement for nearly a thousand little blue fake flowers to further decorate the halls of Tranquil Repose.



THE VIEW FROM THE CHAIR

Terry Molloy reflects on violence, blindness and revelations

"I THINK I would have been less happy about taking it on if it had been a non-masked role, because that is a very different thing," Terry Molloy explains. With REVELATION OF THE DALEKS, he became the first actor to reprise the role of Davros, and he feels such continuity is important to a part. "However close you look, the only place you can do that effectively is on the radio, where hopefully you can create the same character because the character is in people's heads.

Though Molloy has taken over other actors' roles on radio, most notably when he played Walter Gabriel in an **Archers** special set during the First World War, television is another matter. "I did do it once in the dying days of **Crossroads**, playing Stan Harvey, who'd been a major character played by Ted Clayton. He'd been in it for many years, until they shipped the character off to Germany, and in the dying days of **Crossroads** they had this story where his and Jill's daughter came back home, and he came to take her back to Germany. But having spent six years getting rid of the character, the last thing Ted Clayton wanted to do was resurrect him, so the producer William Smethurst (who I knew from **The Archers**) lent on me to come and do try to get as close as I could. I had to grow a beard and do the voice, but it was really a bit like the shower in **Dallas** — you arrive to collect this woman's daughter, and you're patently not the man she married!"

In **IN•VISION 74**, Molloy described how he studied Michael Wisher's performance in GENESIS OF THE DALEKS to capture Davros' voice, but he also drew inspiration from the actor's physical performance. "Watching Michael I noticed he was terribly immobile, it really was as if he was actually bolted to the back of the chair. He did not move at all. It was really only in the second one that I thought 'No, hold on, he could move his head'. In the first one I didn't move my head at all. If I moved, I moved the entire thing, the whole body swivelled."

Other aspects of his performance were determined by the costume. "I think my visual aim was comfort — how comfortable can I get doing this, or rather how can I minimise the discomfort! It's very uncomfortable — you're sitting down, but you're bolted into this very restrictive little thing. The chair is very cramped, and avoiding cramp is a very serious and careful exercise, so it doesn't suddenly set in when you're trying to pull the chair around.

"Also, visually you're very restricted. When it came to flicking switches, we had to put these stonking great extensions, partly because if I had little switches the fingers would bend up backwards — boiiinnng! — as soon as you tried to press them because the nails were rubber.

"But also you had to see where they were, because you're pretty much bolted into the top of the thing. Your shoulders are virtually held in, you can't move, so your vision ends here." Molloy gestures somewhere above the table, "and you're trying to do things down there" — he gestures to the glasses between us — "and the switches were down there!"

The vision aside, Davros' mask wasn't a problem. "It wasn't uncomfortable to wear, because it was moulded to your face and fitted like a glove, and you didn't really notice how hot it was until you took it off and you realised how much you were sweating. They would take it off at lunch — they didn't send you down to the canteen wearing the thing — and it didn't take that long to put together. It was a whole mask and all that had to be made up was the mouth, so it literally took about ten minutes to put on."

Between RESURRECTION and REVELATION OF THE DALEKS, Molloy had also played a human role in **Doctor Who**, when director Matthew Robinson, who'd originally cast him as Davros, used him in ATTACK OF THE CYBERMEN ("Then he went off to set up **EastEnders**, taking Leslie Grantham with him. Cheers, darling, why couldn't you have taken me?" Molloy jokes). Both ATTACK and REVELATION drew criticism for introducing realistic violence into **Doctor Who**. Molloy is ambivalent about the issue.

"People have said to me 'Isn't it outrageous that REVELATION is so violent? You had all that shooting, and it's interesting that nobody has actually questioned the moral irresponsibility of using people as food! Nobody has ever brought that up, the whole concept of cannibalism, and whether children should be exposed to using dead bodies to feed other people. I mean, if that was going out now with BSE people would be drawing all sorts of parallels with feeding cattle their own remains and producing a killer disease which is spreading into the human population."

"I think programme makers have a great responsibility, and there's no doubt that television does have a great power.

"There is a line. I was a little concerned about the zapping people in the neck... It depends on the graphicness of it. In Resurrection, when Kiston zaps people with the thing , if somebody had said 'Jab a needle in their neck' I'd have said 'No, that's a little too real'.

"I'm not arguing for violence at all, as I'm a great advocate for pulling back from the sort of barrier pushing that film producers do, in the whole area of violence and sexual involvement and language — it doesn't shock because we're becoming desensitised. There's got to be that line. I don't know if I'm the one to define, it. But I tried to hold onto the reality within the fantasy."

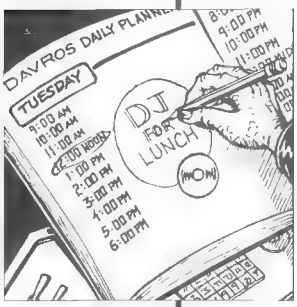
"You've always got to have the balance between violence and retribution — you don't get away with it, and the consequence of violence is retribution in some form or other. There is a problem when people get away with that kind of violence. The whole thing of psychological violence is a much more dodgy area — that old saying about 'Sticks and stones will break my bones, but names will never hurt me', it's a total and abject lie. There are very damaged people walking around, as a result of psychological violence – there was this fifteen year old girl convicted of common assault on a twelve year old, never having laid a finger on her, who had called her filthy and an idiot, until she was too terrified to go to school and her life had been ruined by this constant, endless psychological attack."

So where does the actor's responsibility lie?

"To be true to what you're doing every actor has to take the character in the way it's written, and hope that the director says 'Yes, that is right'. One's attention should not to be drawn to watersheds — that's the programme producer's decision as to where that programme fits, within the scripting of the piece.

"Kids are not fools. If you tone it down because it's for kids they will turn off in their droves. People talk now about hiding behind the sofa in the sixties, because they were terrified of the Daleks, but they talk about it with nostalgia and glee!"

But it's the actor who's onscreen. "It's the old adage that the actor takes the buck and takes the plaudits as well, though it isn't the actor's decision. An actor may be doing something in one scene which is balancing something in the scene before, but they don't have a say in whether that scene stays in or not."



PRODUCTION DIARY:

Saturday 22 December — Wednesday 2 January 1985

Having wrapped production on TIMELASH on 21 December (or so they think...) the regular **Doctor Who** team takes a short Christmas break. For some of them, however, it proves to be a busman's holiday. Colin Baker, Nicola Bryant and John Nathan-Turner are down at the Gaumont Theatre, Southampton on Saturday 22nd and Monday 24th, completing final rehearsals for *Cinderella* which is due to open there on Boxing Day. Also in the cast are Anthony Ainley, Mary Tamm and Jacqueline Pearce, with Fiona Cumming supervising production. The show will run here until Saturday 13 January with matinee performances on Saturday and twice midweek as well.

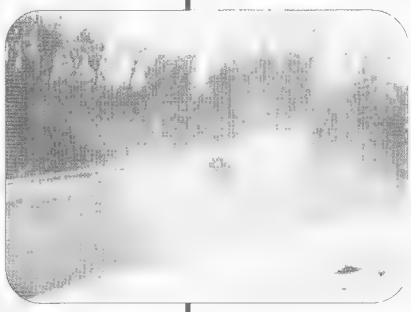
Thursday 3 — Sunday 6 January 1985

Graeme Harper gathers together the cast members who will be required for location filming; six of whom will appear in the final, weather-stuck, product: Colin Baker, Nicola Bryant, William Gaunt, Clive Swift, John Ogwen and Ken Barker. Due to their pantomime commitments Baker and Bryant are only able to make intermittent appearances on Thursday and Friday and not at all on the Saturday. In part this is because John Nathan-Turner has agreed a promotional event with **Saturday Superstore** to publicise both the new season of **Doctor Who** (ATTACK OF THE CYBERMEN begins that evening) and the show at Southampton. The three of them, plus Jacqueline Pearce and Mary Tamm, do a phone-in session with Sarah Greene and Mike Reid, the former using this as an opportunity to air her personal grievance at being submerged beneath a mask throughout her appearance in the Cyberman story.

After the show Colin Baker drives the four *Cinderella* cast members back to Southampton for the 2:30 matinee. Meanwhile, over at the Acton Hilton, Graeme Harper concludes rehearsals and prepares to drive down to Petersfield in Hampshire on Sunday to check preparations for tomorrow's filming. Throughout the four-day shoot the unit will be billeted at two hotels, the Langrish House Hotel near Langrish village, where most of the cast and crew will stay, and the South Downs Country House Hotel near Rogate where Costume and Make-up will be based.

Visual Effects, including John Brace and Jim Francis, begins work on Sunday morning at the pond in Bolinge Hill Farm, Petersfield, setting up the underwater platform housing the 'woofer' device. This conical shaped gadget, powered by compressed air, is capable of blasting a funnel of air upward with great force. It will be used on Monday for the shot where Peri sees her nut-roast roll snatched by some unseen aquatic creature.

The weather is clear but very cold on Sunday. By sundown at four o'clock the artificial jetty is submerged and in place but the pond is already freezing over.

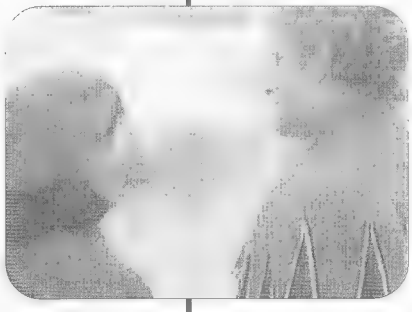


Monday 7 January 1985

Members of the unit awake to discover there has been a heavy fall of snow overnight, enough to coat the landscape with two or three level inches. Worse is that the snow is still falling and temperatures outdoors are bordering on sub-zero. Graeme Harper phones London and learns the coach carrying the cast and filming crew left Ealing at 08:00 and is on its way to location one, the pond at Bolinge Hill Farm. A call to John Nathan-Turner yields a decision to carry on filming whatever they can rather than abandon the shoot. With the annual budget now so low, the production office might not be granted leave to remount.

Abandoning his pre-printed film schedule Harper opts to shoot what he can, where he can, when he can. One initial problem is setting up the TARDIS prop. This takes a lot longer than planned as the scenic crew has to carry the sections of the police box carefully out of sight of the camera's view to avoid leaving visible footprints in the snow. Erecting the device also has to be done with minimum disturbance to the surrounding snow. Matters are not helped when it is discovered the blue lamp for the police box has been left back at Television Centre. Hastily the scenery crew puts together a make-do substitute but Harper still opts to shoot the prop so that the roof section is beyond the camera's viewpoint..

While this is going on Harper decides to film sequences of the Mutant stalking the Doctor and Peri, but from the creature's point-of view. This allows some sequences to be captured using a hand-held 16mm camera, but without Ken Barker's presence. Due to the mobile unit's late arrival Barker is still in a Make-up chair back at the hotel. He is on hand a while later to do a few solo insert shots, but none with his face fully visible as he has not yet had the full prosthetic treatment.



By late morning the TARDIS prop is ready. Due to the snow a standard rollback and mix materialisation will not be possible, so the Director will need to rethink this during editing. Out of camera view three smoke machines are cranked up to flood the area with a veil of fog.

The end of this scene is shot before its middle for logistical reasons. The Effects team is keen to ensure the 'woofer' device will give Graeme Harper what he wants. This entails boating Peter Walker

and his film crew over to a small island in the middle of the lake and positioning his camera so that the underwater jetty is directly between him and the TARDIS party on the shore. By using a zoom lens he captures a perfect shot of the water erupting upwards as Peri and the Doctor turn to leave.

All this while Jim Francis and Dave Bartlett have been returning into the lake at periodic intervals to renew the dry ice that is causing the water to bubble. The water is so cold that the pair had to smash holes in the ice first thing in the morning just to get to their equipment below. The last scene of the morning sees Ken Barker togged up in a full wet suit, albeit with his made-up arm bare, for a shot of the Mutant's hand snatching Peri's food. This is done in one take due to the extreme cold. On cue Ken Barker has to submerge completely, count a designated number of beats, and then stretch up his bare arm to grab the roll. The whole shot is filmed in under a minute but as Harper later recalls, "When those guys finally came out of there, they looked like walking icicles".

Leaving the diving crew to warm up, remove their equipment and dry out, the rest of the unit moves over to location two, Butser Hill in the Queen Elizabeth Country Park, Horndean near Petersfield. Bad news awaits Graeme Harper there. The snowy conditions have made moving the Effects truck up to the top of the hill impossible. As that truck is carrying the heavy Dalek-launching catapult, it will not be feasible to shoot this sequence tomorrow as planned. Contemplating his options Harper despatches his Production Manager, Michael Cameron, to scout out their other planned location sites to see if anywhere there will offer an alternative for the Dalek battle.

Two scenes are rostered for this afternoon; the Doctor and Peri reaching the summit of a hill and finding the Herba Baculum Vitae flowers growing in a copse, and the final scene of the story as the two time travellers walk off into the sunset. The light is already poor as they shoot the copse sequences. By now Ken Barker is in full mutant make-up and these sequences are progressed without incident.

The extra light a snow-covered landscape affords enables the unit to keep filming until 16:30, half an hour beyond the estimated wrap time. But delays brought on by the weather prevent the episode two finale scene from being shot. That will have to be taken care of tomorrow.

Tuesday 8 January 1985 The snow has stopped falling by the time cast and crew assembles back at the Queen Elizabeth Park for a 07:30 breakfast call. Overnight Graeme Harper, John Nathan-Turner and Michael Cameron have worked out a viable alternative for the Dalek fight. Location nine is a disused airfield near the village of Tangmere. They are due to go there on Thursday to shoot sequences of the Doctor and Peri approaching Tranquil Repose. Cameron believes the concrete windbreaks by the runway threshold would provide a suitably futuristic setting to stage the mercenaries' battle with two Daleks. Cameron is sent ahead with William Gaunt, John Ogwen and the Effects team to prepare for an afternoon shoot.

The fight scene between the Mutant and the Doctor has to be rehearsed prior to filming. The first phase takes place in a wooded area on the borders of the Queen Elizabeth forest. To give himself additional options should the weather deteriorate further, Harper shoots some of the fight in the copse itself before ending the scene by directing the artists to run out into a clearing. That will be his link into material filmed at location three, a sloping area of clear land called Benhams Bushes. Again shooting is done out of script order. The Mutant's throttling of the Doctor is done first to minimise the time the costumes will spend getting wet in the snow. For hand-held shots looking upward at the Mutant Colin Baker is actually resting on a collection of mattresses, which also has the advantage of placing him higher off the ground to help the cameraman. Instead of a rock for Peri to brain the attacker Visual Effects has provided a rubber stick painted to look like wood.

The roll down the hill is done last with Ken Barker using his weight and stunt training to support and generate momentum for the linked pair as they tumble through the snow. Filming finishes before lunch to give the unit time to migrate out to Tangmere airfield. Again there has been no time to return to Butser Hill to shoot the finale scene, so this will now have to be adapted into a studio scene.

Over at the airfield two makeshift locations have been prepared; an area with some background scenery that could pass for Tranquil Repose's gardens, and a spot by the main windbreaks where one of the dummy Daleks is being set-up. John Nathan-Turner oversees a rewrite of Orcini and Bostock's dialogue and the artists are allowed a couple of rehearsals before they do the scene for real in front of a turning camera. Orcini's gun is a real machine pistol, supplied by the cinema industry's principal armourers, Bapty's. They will be supplying all of the non-energy beam weapons seen in this story.

Racing against the clock there is just time to do the big Dalek explosion. The detonation is spectacular, aided in effectiveness by the surrounding concrete walls. But a gust of wind unexpectedly blows the thick smoke straight towards the camera crew, which means the bang will be seen for less time..

Filming completes on schedule, allowing Ken Barker, John Ogwen and William Gaunt to be released. The scenic crew, however, still has work to do. Their task will be to set up all the statues, carvings and pyramid props over at the IBM building in advance of tomorrow's filming. Two artists due to arrive at the hotel this evening were Colin Spaull and Trevor Cooper. They were scheduled tomorrow to shoot a scene for the end of the story showing Peri, Takis and Lilt running from the Tranquil Repose complex just before Orcini's bomb detonates. But with the Doctor/Peri sunset scene deleted, there is now no need for this sequence

either. That material too will need pulling back into studio recording.

Wednesday 9 January 1985

IBM day and an early start for all members of the location unit. Breakfast is served from a mobile catering van from 07:00 onwards and all artists and crew members are expected to be set up and ready for shooting to commence from 08:00. Although still cloudy, the weather is better than during the last 48 hours and overnight the scenic crew has succeeded in transforming the green lawns along the pathway from the main car park into the ornament-studded greenery of Tranquil Repose and the Garden of Fond Memories.

Security at IBM UK's North Harbour headquarters near the town of Cosham is paramount. Strict instructions have been issued to the entire unit not to enter the main buildings, to keep to the areas designated for filming, and not even to take still photographs of the site. In return, IBM has waived receiving a standard BBC fee for using its facilities, insisting instead the money be donated to a local school.

The one item of set decoration not erected until the unit is on site is the Doctor's twelve-foot high tombstone, around which the first scene of the day is to be shot. Due to a moderate breeze blowing the two sections of Jabolite are fastened to an L-shaped bracket of scaffolding for the first, and longest, scene where the Doctor believes he has arrived at some point in the future after his own death.

Filming of these scenes goes well until the point at which the statute has to topple over the Doctor. Released from their latch brackets the two sections of tombstone suddenly become susceptible to the prevailing breeze. Suddenly, instead of resembling marble, they resemble lightweight sheets of polystyrene... Two attempts are made to shoot the scene conventionally before Graeme Harper decides to reshoot — filming the stones from the Doctor's POV, with the tombstone descending towards him while the camera zooms into close-up.

In the original script, Peri should have seen trickles blood seeping out from underneath the tomb-stone after the stones have fallen, as would Davros and Tasambeker watching from afar. The climax would have been the disembodied laughing of Tasambeker and Davros overlaid above pictures of Peri mourning the Doctor's (apparently) crushed body This sequence was filmed.

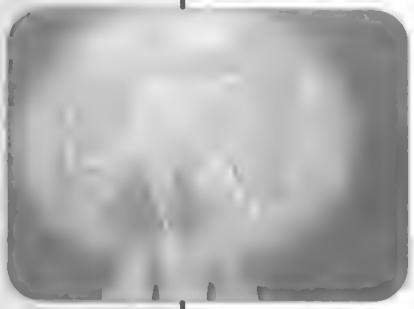
The start of episode two, Jobel finding Peri and then discovering the Doctor is not dead, gets filmed next. After this scene should have been the sequence of Peri, Takis and Lilt running for the lives from the main entranceway, but as Graeme Harper has elected to delete this material, the crew gets an early lunch instead.

During the afternoon the film crew moves over to a sloping roadway leading down to the IBM building's underground car park. Again, this was to have shown the Doctor escaping from the old, underground city of Necros at the end of episode two, but due to the abandonment of these scenes Graeme Harper chooses instead to film a new scene for episode one. This new shot has the time travellers descending the ramp-way just as a white Dalek glides past at ground level behind them. Rather than pay to have a Dalek operator on hand the empty machine is pulled along by a wire for this scene. Filming wraps early after this one short sequence, enabling Clive Swift to catch an early train back to London. There is no rest for the scenic crew however. Their next job is to load up all the statue props and transfer them over to Tangmere airfield ready for tomorrow's shooting

Thursday 10 January 1985

The only artists needed today are Colin Baker and Nicola Bryant. In total contrast to the rest of the week today dawns bright and sunny, though with a cold wind blowing. Location eight, which is this morning's destination, is a stretch of wall bordering the Goodwood estate near Halnaker in West Sussex. This wall, just off the A285, encloses the home of the Goodwood family and encompasses the famous Goodwood race course. From the point of view of **Doctor Who** it provides a long, continuous wall which is just about scalable by two people giving one another a leg up.

The wall climbing scene goes well until Nicola Bryant inadvertently kicks Colin Baker in the groin as he is lifting her up. Professional to the last Baker carries on with the sequence even though he is clearly in great pain. The notion that Nicola has injured more than just a prop pocket watch stays with both actors as they attempt to run through the next scene; the Doctor and Peri atop the wall with the latter promising to get the former a replacement for something he obviously never uses... The 'double entendre' with the earlier incident corpses both artists into paroxysms of giggles and several takes are needed until Graeme Harper finally gets a sequence he can use. Unlike Nicola Bryant, Colin Baker climbs the wall onto its parapet using an out-of-vision ladder.



After lunch the unit moves a mile or two down to Tangmere aerodrome for a two-part scene on the old runway. This is a simple sequence of the Doctor and Peri walking along a wide concrete pathway, studded with statues and other ornamentation, discussing Professor Stengos and his work. Since this scene is one that will be viewed on Davros's surveillance monitors the scenic crew erects a portable tower system for John Walker to film the sequences from an elevated position.

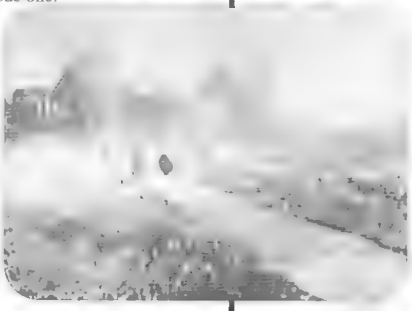
This scene concludes the live action filming for REVELATION OF

THE DALEKS. Although no-one knows it at the time, it is the last time a film crew will be employed to shoot a **Doctor Who** episode in the U.K. From next season onwards outside broadcast video cameras will be used.

Friday 11 — Wednesday 16 January 1985

Safely back indoors, rehearsals commence for the first studio block in studio TC1 at Television Centre. By agreement Colin Baker and Nicola Bryant will not be available at the Acton rooms until 13 January to allow them to complete their pantomime run at Southampton. For once this is not much of an issue since neither of the regulars has any studio based material at all to run through for episode one.

All of the guest cast, with the exception of Terry Molloy, gather for this first week of run-throughs but, perhaps oddly, the quietest one among them is Alexei Sayle. His delivery during rehearsals is quite staid and flat, which causes alarm bells to ring in Nathan-Turner's mind at the Producer's Run. Harper assures him he is confident of a good performance on the night...



During this week John Brace supervises the three model stage film inserts featuring the Dalek spacecraft landing and then taking off as the underground explosions begin. A 16mm film camera cranked at high speed captures the action.

Due to the volume of filming done for this serial, plus economies forced on the production office by overspends incurred earlier in the season, the studio blocks will be a combination of two days plus two days, as opposed to the standard arrangement of two plus three. Graeme Harper is optimistic he can complete the serial within this time frame, but has some leeway, if he needs it, for a limited number of ten o'clock overruns.

Thursday 17 January 1985

Both days are slated to have two recording sessions apiece so Harper wastes no time beginning camera rehearsals as soon as the artists are ready.

The first scenes to unfold are all those for episode one set in the reception area. Harper takes full advantage of the size offered to him in studio TC1 by employing a mole camera. The standard studio camera is mounted on a long see-saw like dolly. By tilting the see-saw down or up it is possible to track back from an extreme close-up to a high-position crane shot in one smooth movement. This particular dolly will be employed many times during production, certainly whenever shots representing Davros's surveillance camera views are called for

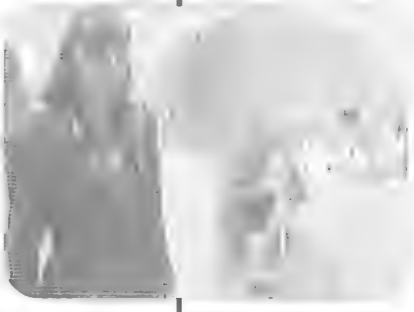
Colin Baker is absent today but as neither he nor Nicola Bryant has any studio-based scenes in episode one, this is not a problem.

Virtually the remainder of the afternoon session is given over to shooting the majority of Alexei Sayle's scenes as the D.J. Sayle having refused categorically during rehearsals to tell anyone how he intends to deliver his monologues, Harper insures himself by lining up four cameras to cover each one of the D.J's scenes — one in close-up, one focussed on body language, one covering the whole room, etc. As the cameras roll, Sayle gives tour-de-force performances, wowing his audience up in the gallery and delivering his lines with precision and in any number of characters; laid back as the hippy, excitable as the rock'n'roller, and cool as the Forties' swing-timer. Sayle even gets to record his own promo video as the D.J a short monologue that will be replayed during recording of the Doctor and Peri's scene in the antechamber with Tasambeker.

Sayle is joined later on by Nicola Bryant for scenes for part two. These run up to the point at which the Daleks arrive. The battle scenes being involving them are left until later. In between camera takes BBC Press Publicity shoots a small photo session with Bryant and Sayle to promote the serial.

Just before the break the first of the computer screen sequences goes in the can. Dave Chapman does most of the work here, inlaying a star-field caption slide over the wall monitor being addressed by Takis. The radar-like numerical plots indicating the two spaceships will be added during post-production.

Evening proceedings kick off with a very powerful couple of scenes; Tasambeker's final confrontation with Jobel in the main hall and the ante room; a confrontation which proves fatal for the Chief Embalmer. Jobel's murder takes place in three stages; the action up to where Tasambeker lunges at him with a loaded syringe, the stabbing in close-up, and Jobel's last moments as he stumbles around with the emptied hypodermic in his chest. The latter shot requires Clive Swift to put on a padded undervest into which a prop syringe is fitted prior to recording recommencing.



A lot of the corridor scenes involving Natasha and Grigory fill out the bulk of the evening's work, including the fight scene with the guards that enables them to gain access to the catacombs. The catacomb sets are basically corridors, but studded along their length are the multi-facet tomb doors, all of which are vacuum-formed plastic props, save one which is fully hinged to open like a petal to reveal the casket inside.

The first wave of John Brace's exploding Daleks is trundled out for the closing scenes tonight — the D.J killing two Daleks, and then being killed himself. Again all the sonic waves, extermination rays and death glows will be added in during post-production.

Friday 18 January 1985

Colin Baker is available today so any sequences of him on any of the sets seen yesterday can now be mopped up.

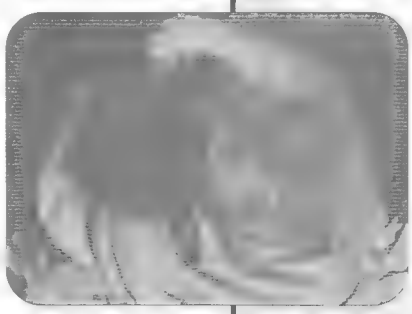
Nominally today is all about shooting upper catacomb and corridor scenes, but here BBC records appear to conflict with the Director's memories as to what scenes were actually shot when. The running orders on the scripts list only the catacombs, the reception area, the interior and exterior of the cell and the computer screen area as being lit for shooting today.

On the other hand, speaking in *The Harper Classics*, Graeme Harper is adamant day two was spent recording footage in Kara and Vogel's office. This as a sentiment endorsed by Designer Alan Spalding who directed that Block One should concentrate on all the modern sets, while Block Two housed all the older looking subterranean scenery.

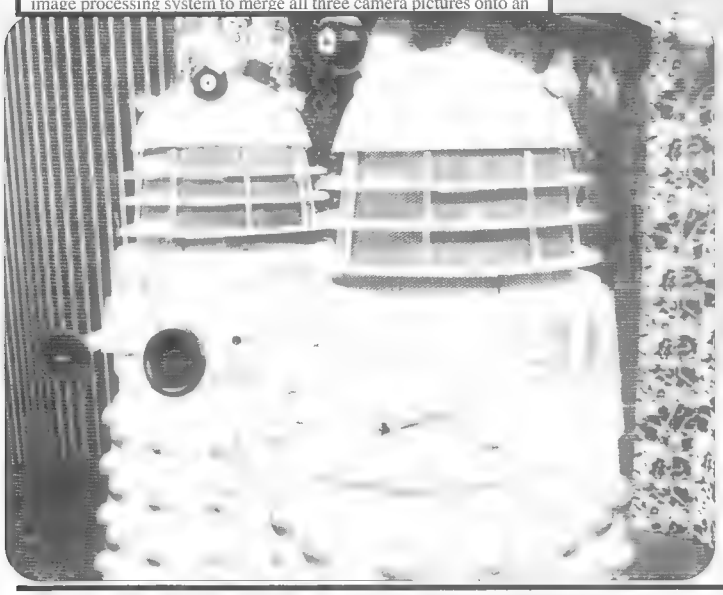
Block Two running orders in the camera scripts list 31 January as the day for recording in Kara's office. However, it is unusual for a fully assembled set, which could so easily be redressed overnight, to be left idle after a first day's shooting, and then struck and rebuilt for the second recording sessions.

There is evidence of some remounting as well. The cell scenes appear in the running orders for both studio blocks, with different script page numbers for the same dialogue. This indicates the half dozen or so cell scenes were migrated, but nowhere is there any mention of footage in Kara's office being so moved.

The clincher would appear to be that BBC records show Eleanor Bron as only attending the second studio. As the only two sets she appears in are her office and Davros's laboratory, this would tend to confirm that the office set was reused in Block Two.



According to record then, today is all catacombs and corridors, including the experimental composite shot where a camera appears to track down three separate storeys in the Tranquil Repose complex. In truth, three separate cameras shoot three separate views of the catacombs, all showing artists walking through the sets. Up in the gallery Dave Chapman uses an image processing system to merge all three camera pictures onto an electronic canvass, and then to scroll them upwards past his desktop camera to simulate the viewer's POV moving down three levels.

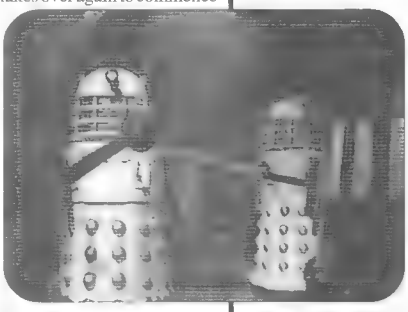


Saturday 19 — Tuesday 29 January 1985 Second studio rehearsals run throughout the next eleven days. An additional complication arises in that Colin Baker and Nicola Bryant must mix rehearsals for REVELATION OF THE DALEKS with a lengthy TARDIS scene due to pad out TIMELASH. For this reason David Chandler, playing H.G. Wells in the latter production, joins Terry Molloy as Davros, Alec Linstead, playing Stengos, Hugh Walters as Vogel and, as mentioned, Eleanor Bron as newcomers to the group.

Friday 30 January 1985

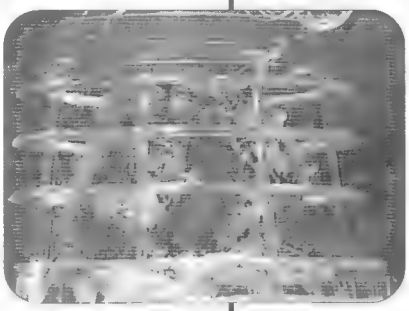
A very early start for all concerned as first priority is to get all of the TIMELASH footage into the can. Pennant Roberts is in the Director's seat up in the gallery of studio TC8 for this short session which is slated to run from 11:30 to 12:15, utilising only the TARDIS interior set. Colin Baker, Nicola Bryant and David Chandler are the only artists involved.

After a short break Graeme Harper takes over again to commence camera rehearsals for the second recording session, due to start at 14:30. The first sets brought into use are the lower catacomb tunnels, which feature in both episodes. While most of these scenes are straightforward to do, the exception is the Dalek battle. In an effort to make the final edited material as exciting as possible, Harper has had the entire battle storyboarded in advance, so that all the Dalek operators know their marks and all the production crew know precisely what shots to capture and how they will be choreographed. This is the key to tipping Visual Effects off as to when exploding Daleks will be needed.



One of the white Daleks has been painted grey for this block so that it can be fitted with prefabricated exploding sections.

While the Dalek battle is being set up and rehearsed, the first scenes with Stengos in the incubator room are progressed. Fully submerged beneath his extensive make-up Alec Linstead endures searing temperatures as he is partially clad inside his transparent Dalek casing which, in turn, is being baked under strong studio lights.



The Dalek battle and the Natasha and Grigory death scene conclude the afternoon session, but Harper is not happy with the latter sequence. Determined to make a Dalek fly he has tried to mix close-up footage of a Dalek machine on the black drape area with a crane long shot of the two dissidents. But the blended forced perspective end product does not look convincing. The Dalek just looks out of proportion to the rest of the picture. John Brace promises to see if there is anything he can do...

Virtually the entire evening session is given over to scenes in the laboratory featuring the incubator version of Davros. In the main these scenes are straightforward to do, but there are a lot of them varying from brief insert shots to lengthy character inter-action performances. At this stage in production pre-shot scenes destined for Davros's viewing screen are not available. The artists simply have to stare at a blank area of the set where, one day, green tinged, 'holographic' images will appear.

These Davros scenes are recorded predominantly in order, leading up to Orcini and Bostock's first attack on the lab. The sparks zapping from Davros's eye and, later, his finger tips, are produced traditionally using a Van der Graff Generator and lined up manually with the live-action.. The last shot scheduled is the fiery destruction of the incubator and a hollow, Effects provided mask of

Davros shrinking to an imploded husk (courtesy of air bladders filling out the vacated mask).

Thursday 31 January 1985

The final day of shooting on **Doctor Who**'s 22nd season starts by mopping up the few remaining scenes in the old catacombs that feature Kara being taken under escort by the Daleks to see Davros.

Davros is back to being himself again — re-united with his mobile chair and black jacket. One of the first sequences to be done this afternoon has arisen from a suggestion by Terry Molloy, namely; why not give Davros the same hovering power as the Daleks now seem to possess? Inspired by this idea Graeme Harper places Davros up on blocks in the black drape area and shoots him from a low camera perspective. That shot is matted into the main laboratory picture and augmented by more sparks from the Van der Graff Generator as the maniac Dalek creator disables Orcini. The pulsing radiance blazing out from underneath the chair will be added electronically by Dave Chapman during post-production.

There are a lot of complex sequences requiring careful choreography and timing of Effects to be done in these two sessions. Davros losing his hand is recorded twice: once demonstrating a clean break, a second time with green blood flowing from the wound. In later scenes, prop Davros fingers were left littered around the set in the name of authenticity. Orcini losing his artificial limb requires William Gaunt to spend a considerable time after that with his real foot and calf taped behind his left thigh — an uncomfortable experience at best.

Due to the amount of pyrotechnic work Effects must oversee, Harper alternates lab scenes with those in Kara's office. For some sequences an image of Davros has to be overlaid on top of a viewing screen on Kara's desk. As these scenes will fall before the destruction of the incubator-confined Davros, Harper has to go in for very tight shots to disguise that he is no longer inside his glass cylinder.

The Dalek extermination effect is accomplished using pretty much the same technique pioneered in DESTINY OF THE DALEKS; electronically hoop and mask out part of the picture, switch it into negative at the appropriate moment, and add a Dalek ray beam during post-production.

For shots where Dalek eye stalks have to come into the picture in tight close-up, Harper decides not to muck around with artificial depths-of-field and forced perspective and instead plucks Dalek eyestalks from their casings and waves them into shot as desired.

Shooting all the Davros scenes extends right across the afternoon and evening recording blocks, but there are still some scenes to record even after then. Specifically these are the remounted torture and escape scenes based in the cell, and some outstanding catacomb corridor shots that had not been completed satisfactorily in Block One. Production extends past ten o'clock, but as everyone is staying on for the big end-of-term party afterwards no one feels the usual urgency to leave.

THE PLANET WAS COLD. So cold. They hadn't warned her about that. Nor had they warned her about the stench, the architecture, the diabolical transportation system and, above all, they hadn't warned her that the Industrial Plant was going under.

'You'll be Director Manton's personal assistant,' they'd said. 'It's a good job on a good planet, comes highly recommended.'

She hadn't asked why her predecessor left. The moment she had encountered Director Tarrial Manton, she could guess.

'At last, a pretty face to greet me each morning,' he had said. He was wearing the company colours, all pinks, salmons and burgundies. Or rather, he was wrapped in them — no doubt they'd not yet made a suit large enough to fit him, so he sort of flopped in his armchair, waving pudgy fingers at her, then offering the back of his hand for her to kiss, the company's ritualistic greeting.

She just let her lips brush it, trying to keep her dinner down as she did so, but he all but pushed his hand into her face, determined to feel her flesh.

'Kara, you come well recommended. The Central Directorate think very highly of you, it seems.'

She shrugged, trying to act coy. In her mind's eye, she saw the glass ornament on his desk embedded in his skull, and the other employees grouped in the doorway, applauding her actions politely.

Director Manton tried to shift position in his red leather armchair, but just resembled a fish thrown up on a beach, desperately trying to suck moisture out of the air before suffocating.

Necros always made people think morbidly, she'd heard. No wonder.

'As you know, my dear, our protein production has been decreasing over the last ten years or so. Modern factory farming on the inner worlds, cheap and nasty as it is, have meant that the demand for quality protein has dropped off. It's our job for the next quarter to find a new way to remind the civilised galaxy that good food is worth the extra price.'

'Why don't we just lower our prices?' Manton smiled, as an evil stepfather might smile at a six year old step-daughter he's just seen in the bath. 'My dear, business doesn't work that way. If we were seen to lower our prices, people would assume our quality had dropped.'

'And has it?'

'Of course — we are now using eighty percent substitutes. But the galaxy does not know that. It is imperative that they believe we still offer one hundred percent organic protein. The trouble is, Necros is barren. A few weeds, some long grass and a few fruit trees. But the harvesting of the last few years has taken its toll on the soil.'

As Manton droned on, Kara wandered to the vast glass window to his left, looking out on the small industrial site below. Uniformly pink square depots, punctuated every so often by pyramidic offices and she could see reflected in one of those, the single, tall spire she stood on the eighteenth floor of right now.

Then something else caught her attention. 'What's that over there?'

Manton oozed out of his seat and stood far too close to her, flopping a fleshy arm around her waist.

'Oh, that.' The disdain was not hidden. 'That's Tranquil Repose. Our biggest guarantee of bad profits and bad image. When we set up here fifty seven years back, TeeArr was already set-up. It's a funeral parlour — where the rich and famous either lie in state or in cryogenic suspension, awaiting a cure to be found whatever bumped them off. Caught at the exact moment of death. It's a morbid place — the research into the galaxy's most unattractive diseases goes on underground as well. The whole place is run by The Great Healer.'

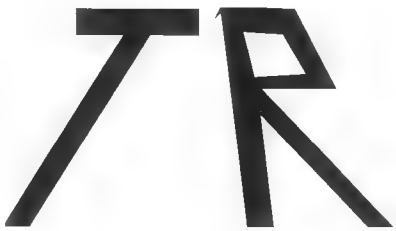
'Who is?'

Manton managed a shrug, sending dandruff to the floor and onto both his and Kara's shoulders. 'Don't know. Not sure anyone does actually. Always been known as The Great Healer. Never spoken to him myself — leave well alone. Planet was originally called Kastell until TeeArr was set up. Necros became a morbid joke and now it's stuck. I knew the rot had set in when we started getting webmail addressed to us care of Necros. Even the gazetteers refer to it as Necros now. Or Nekros, if you see the Rough Guide and Lonely Galaxy editions.'

Manton settled uneasily back into his seat. 'I think I'm going to enjoy having you here, Kara. I feel as if you are going to change things for the better. Help me make profits higher than ever before.'

Kara just smiled falsely and stared at Tranquil Repose.

Organic proteins...



'Well, m'dear, you've been here a year now, and I have to say, congratulations are in order. I gather that the Chairman is paying Necros a visit in a few moments, to commend us. You have managed to turn things around.'

Manton stroked the glass ornament on his table, tracing its outline with one fat finger, threading it through each and every gap and around each curve, licking his lips as if caressing soft, nubile flesh.

Kara could see the sweat on his forehead blossom and sighed inwardly. Probably the closest he got to arousal.

The doors slid open and her secretary, Vogel minced in. 'Director, Madame Kara, the Chairman is here...'

Before he could finish, a thin man in a green suit stormed in, nodding at Kara before standing directly before Manton's desk.

Kara remembered him from her interview board.

'Profit projections looking good, Manton,' he said crisply. 'How did you do it?'

Kara found herself breathing deeply, waiting to hear Manton explain how she had struck a deal with Tranquil Repose, pooled their resources and had increased both their productivity, their profits and their public awareness without actually costing the Company a shilling.

Without a pause, Manton shrugged. 'Good management, Chairman. I have spent many late nights working here, moving the figures around, balancing the sheets. It's been very hard work, and has taken its toll on me, but I promised you this quarter would see a vast improvement.'

'And it has, Director, indeed it has. Well done.'

Kara just stared at Manton, but he didn't even have the temerity to look embarrassed. Or apologetic.

The Chairman crossed to the window, pointing. 'I see from the print-outs that you've struck some kind of deal with The Great Healer.'

Manton shrugged. 'Careful negotiation, I assure you. Oh, he wanted so much, but I beat him back down. I think the deal we have is... equitable.' Kara tried not to let her seething show. Manton had refused at first to even look at her proposals. And he'd never bothered to meet The Great Healer — which was just as well. It enabled the Healer and Kara to build their future unremarked upon.

Ah well, time to start the wheels of industry...

'Mister Chairman, aware of your impending arrival,' she said sweetly, ignoring Manton furious look, 'I took the opportunity to arrange a tour of Tranquil Repose. The Great Healer is anxious to meet you.' She turned to Manton, daring him to reply. 'And he so looks forward to reacquainting himself with you, Director Manton.'

'Splendid idea, Kara, splendid,' said the Chairman. 'Bit pushed for time. When did he want us to go visit?'

'Oh, no time like the present, Mister Chairman. He so enjoys the benefits of their partnership, TeeArr is open house to us over here.'

The Chairman looked at Manton. 'Well c'mon man, shift your backside. I want to meet this friend of yours. And hear about the great way you two work together.'

'I shall escort you if that is all right, Chairman,' said Kara.

'Excellent idea,' he replied. And with Manton just a step behind, they walked into the general office area, Kara hanging a few yards back.

'Oh Vogel?'

'Yes Madame Kara?'

'I'm bringing "The Plan" forward a few months.'

'Very good, Madame.'

'To right now, in fact.'

'Indeed, Madame?'

'Oh yes indeed, Vogel.'

'Very good, Madame.'

'Oh, and Vogel? When I return, ensure that there have been the changes we discussed. In there.' She indicated Manton's office. 'Get rid of that chair, that desk, and above all, do please dispose of that... glass ornament.'

'Very good, Mada... Director.'

Kara smiled at Vogel and he smiled at her. Then she hitched up her crushed velvet dress and called sweetly after the other two. 'I'm so glad you agreed to this tour, Chairman. The Great Healer is so looking forward to meeting you both. He's even promised to show us all his new protein processing plant. I think you'll be so impressed, you'll want to form a... partnership with him.'

And as their voices faded away, Vogel turned to a couple of well-built young men, their highly developed muscles bulging tautly through their skin-tight lycra one-piece outfits, and clicked his fingers, pointing to the furniture that Director Manton, indeed no one, would not be seeing again.

The new regime had begun.

How delightful.

Gary Russell

Lashing Out

Gary Russell is taken aback by Revelation's style - but shouldn't the Doctor have something to do?

HAVING SEEN OFF Cybermen and Sontarans, it seemed both obvious and somewhat logical that the end his first full season as the Doctor, Colin Baker would face the Daleks and, having won acclaim for RESURRECTION OF THE DALEKS the previous year, script editor Eric Saward was the obvious choice to script the match. Indeed, in tone and concept, there are a number of similarities.

The story is very dark, and the body count high. Davros returns, only to become more crippled than before (although the bluff of the Great Healer's head in a jar was a wasted opportunity to give Davros a true motivation — finding a new body would seem a far more believable aim than merely building yet another army of Daleks) and the Doctor is faced with a dilemma over his own morality — although again, the Sixth Doctor had already proved he was more relaxed about violence than his predecessor.

However, unlike RESURRECTION, REVELATION has one of two niggling flaws. With hindsight, Saward has gone on record as saying he did not particularly like the Sixth Doctor. Bearing in mind that he was the writer who had the lion's share of responsibility for developing that character, it seems somewhat hypocritical to write a story for him in which, rather than address those flaws, you either write the character out (part one) or give the actors opportunity to expand upon them (the unforgivably tasteless and tedious "armless" jibe after Davros' remaining hand has been blown off).

Secondly, the story is a true example of style over substance. The actual script reads like a wish-list of incidents and set-pieces without the storyline to justify them. Each individual concept is breathtaking in its brilliance: the two people trying to find Stengos and encountering a quasi-Dalek; the scheme of turning bodies into protein and selling it back to the loved ones who placed their relatives in Tranquil Reposes' care in the first place; the obsession with Jobel by Tasembeker; the outlandish and very black concept of a DJ broadcasting to the dead or comatose; the honour of the Knights of Oberon; the political wranglings of Kara and of course Davros' plan to build an Imperial Dalek army. Each idea is worthy of a story on its own, but in trying to cram so many good ideas into ninety minutes, certain bits were doomed to be less than successful. Sadly although they all work to some extent, not one of them achieves their potential.

Into this mix as well, Saward had to shoehorn the Doctor and Peri — almost as if he only just remembered that this was a **Doctor Who** story, or had a brief from a producer with a panto to run. And, the biggest crime of all, unable to use the usual Episode One cliffhanger of "Oh My Gosh, It's A Dalek!" due to the forty-five minute duration, the climax to that first part is neither exciting nor satisfactorily resolved or even explained. Why did a giant tombstone for the Doctor happen to be outside Tranquil Repose ready to fall onto the Doctor? Why was it made of polystyrene? And why is Jobel so unconcerned for the Doctor and Peri?

With our own hindsight, it is perhaps easier to dismiss Saward's negativity about the series and just accept that whilst a top-notch ideas man, as a script-writer he needed a good script-editor. And sadly as many of the writers, actors and directors of the time have testified to, it appears he wasn't much cop as one of those.

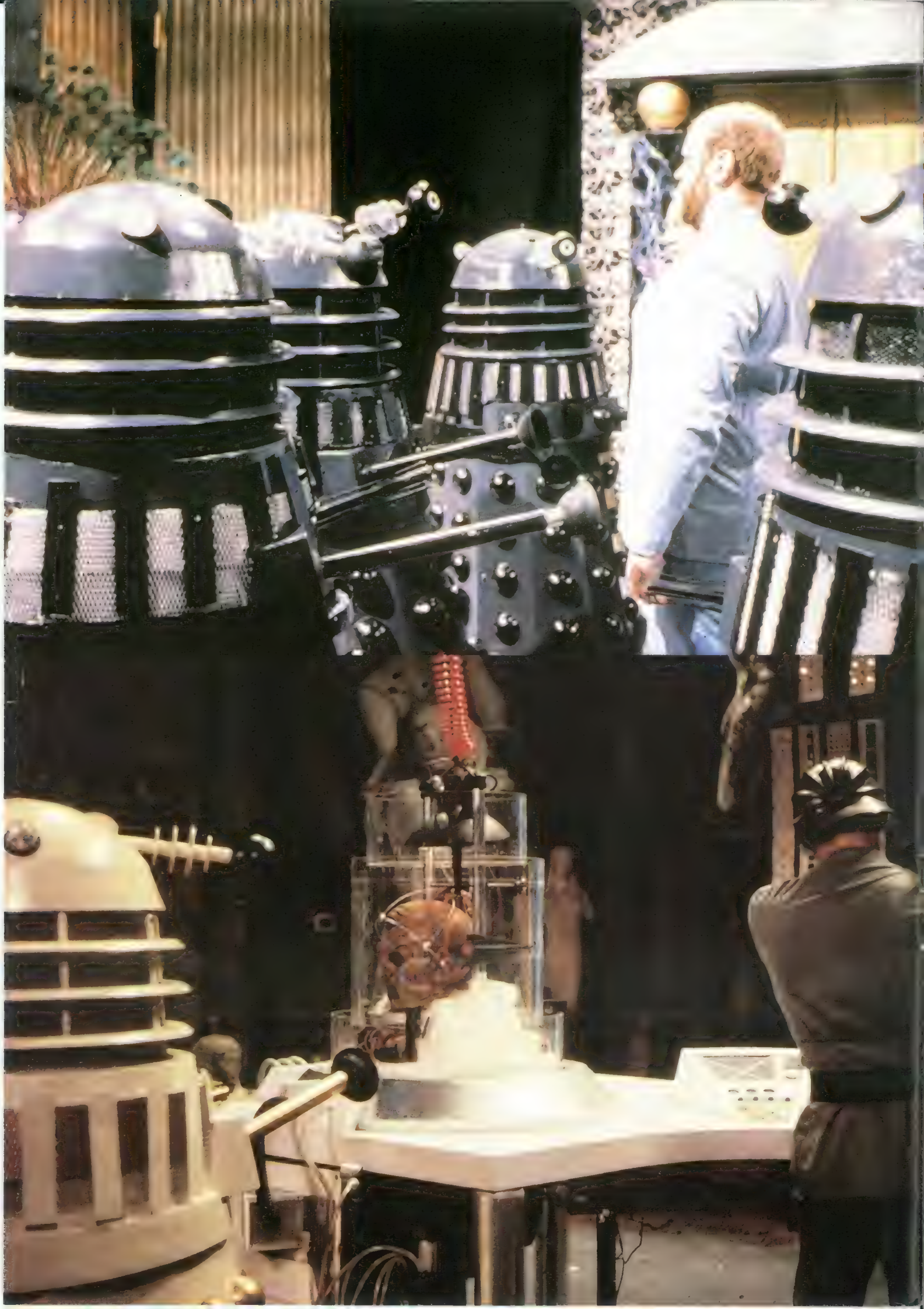
And yet, despite all this negativity, there is little doubt that REVELATION OF THE DALEKS is by far and away the best story of the season. So surely, the script has a lot to recommend it?

Well, yes, obviously it does. It has great dialogue, some wonderfully realised characters and a finally denouement in which each strand wraps up packed with excitement. Of course, none of them really matter — we care little for Natasha and Grigory, Jobel and Tasembeker get what they deserve and the DJ's death is flagged so far in advance, it just becomes an inevitability. Where REVELATION really wins out is in the Kara/Orcini/Davros stakes. Rarely have so many good performers gathered together and turned in a really uniformly great ensemble piece. Wallowing in the delight of their lines (with characters he has a fondness for, Saward's dialogue is impeccable), Eleanor Bron, Hugh Walters, William Gaunt, John Ogwen, Terry Molloy and Colin Baker are devastating. Quick, snappy and dramatic, their various conversations and conflicts are expertly brought out.

And again, it is this set of characters that carry the story. It simply doesn't need the ones involving Jobel, Takis and Lilt, Natasha and Arthur Stengos et al. They make an over-egged pudding in a dish that is already flowing with class. The series of betrayals upon betrayals, schemes upon schemes and motivations upon motivations, for which the Doctor can be only an observer rather than a protagonist (a welcome change, and one rarely made since Patrick Troughton took on the central role in 1966) are delightful. The sequences in Kara's office and later those within Davros' chamber are simply gorgeous. Taut, plotted well and executed magnificently. The first forty-five minute segment is almost redundant bar their bits, the second segment a glorious celebration of what can be done with the series when it is populated by good actors who are giving their all.

So, is this all a contradiction? On one hand, am I giving Eric Saward a hard time for being over-complicated and sloppy and in the same breath, crediting his quality? Well, yes, but the real praise isn't for him. If he supplied the skeleton, the real muscle and skin was added by Graeme Harper.

Rarely has anyone made such an impression in a series like **Doctor Who**. Budget and time restrictions will always require directors and writers and actors to work within the confines predetermined by the producers. In THE CAVES OF ANDROZANI, Harper threw those shackles away. In REVELATION OF THE DALEKS he picks 'em back up and waves them about saying "This is why your restraints are so crap! Here is a new direction." At the start of his run a producer, John Nathan-Turner offered to take the series into the Eighties. It wasn't until this story that he finally did so. And it took Harper's building on the experimentation of his previous story to finally go to town and give this season the climax it deserved. Everything about REVELATION looks distinguished. The aforementioned actors are polished to the nth degree. The sets (borrowed or cobbled together they may be) are inventive. The camera work is filmic. And whereas he used dissolves and modern technology to make ANDROZANI move, so here he goes retro, giving us scrolling screens and staccato editing to make it jump out at us, and make us go "Wow!" — a word not previously heard this season.



Harper's clear intention with the story was to have as much fun as possible. Despite not getting the Dalek voices right, he gets the menace there. Twenty years after they first appeared, he ensures they look every bit as convincing and intelligent and malevolent as Terry Nation intended, instead of looking tired and laughable. Stuck with ridiculous concepts such as Davros cloning his own head (Saward seems obsessed with the "Ah ha, you only destroyed my clone!" approach — first the Borad, now Davros) and then flying around in his wheelchair blowing people's legs off, he still makes it work (although there are times when you expect Davros to refer to the Doctor as "Skywalker" or "Young Jedi").

REVELATION has an important historical significance as well — by the time it went out, it had been announced that the show was being given a longer break between it and the start of the next season. Amidst the subsequent hysteria and brouhaha, most of it unnecessary and embarrassing, most of it created by a minority of self-interested fans who had their own egos at stake rather than actually listening to anything that was being said by the BBC at the time, one thing emerged of great significance. Season Twenty-Two had been seen in some echelons of BBC Television to have been too dark, too nasty and too negative. Whilst this wasn't particularly true (the season was no grimmer or aggressive than say Seasons Seven or Thirteen), it has to be said that if an investigator into such claims had watched Part Two of REVELATION OF THE DALEKS on its own, a number of those points would have been true. As an incitement of those criticisms, REVELATION must stick it's hand in the air, shouting "Yes, my fault". Of course in reality, as that decision had been made prior to REVELATION being seen by the Beeb's high-ups, it is a supreme irony but unfortunately, something capitalised on by the hostile camps in both the press and **Doctor Who** fandom. If any story can be said to have begun the distressing trend of both the BBC and other organisations treating **Doctor Who** fans, their criticisms and breast-beating with a degree of wholly undeserved attention, it was this one.

So on balance, REVELATION is a success — yes, the script has too many concepts, most of them unnecessary, a couple unexplained. Yes, the relegation of the Doctor and companion to supporting cameos is really unforgivable. But those errors are more than made up for by the sparkling script, delightful performances and overall feel that the story has those long-sought for and rarely delivered elements that give it an epic feel. A lot happens in the story and although its not all justified, it is ultimately enjoyable to watch — one is never actually bored by REVELATION OF THE DALEKS and that, in the end, is all you need. I•V

ANGEL'S ADVOCATE

REVELATION OF THE DALEKS is not a story it's hard to champion. The production values are superb, and the snow gives the location scenes an epic quality. Visual Effects — who seem to go through something of a rebirth from this point on — really get to show off, creating no end of characters who have lost their humanity, physically and mentally.

The plot device itself is a bit silly; the only major effect of formerly human Daleks who can reproduce anywhere is putting the Robomen out to grass. And yet this creates the most chilling moment in Eighties **Who**. The 'My dad's a Dalek' scene is amazingly chilling. I once showed the scene to a seminar of sceptical Cultural Studies students who were transfixed.

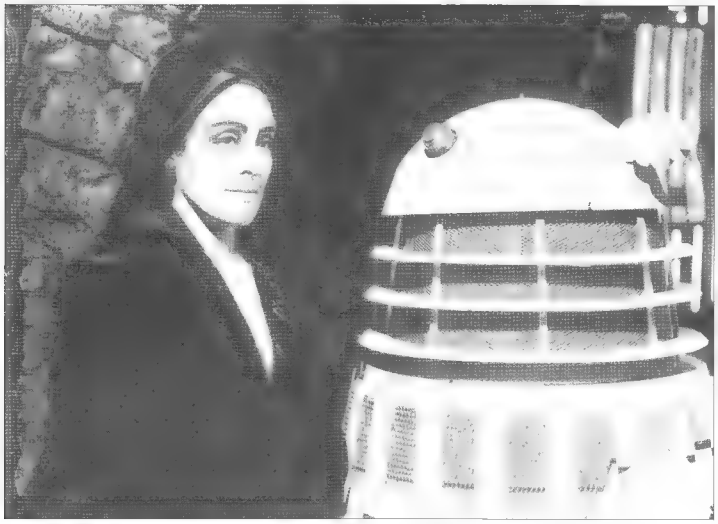
This is only one example of a catalogue of brutalities. Mutations, tortures, beatings, grave-robbing and no end of summary executions of one kind or another. We encounter a broad range of disturbed characters in this violent world; none exhibit black and white moralities, all having their own objectives and schemes. The Doctor is just one of a multitude here, rather than the lead.

Jobel is quite excellent, up there with Holmes' best. Tasambeker's story unfolds a genuine tragedy which is almost worthy of a Cartmel story. 'Stars' William Gaunt and Alexei Sayle contribute instead of distracting from the story being told.

For all the horrors shown and alluded to, the Doctor shines. He doesn't lose his less generous traits — whether being sarcastic about American culture, morose over his impending death, or cruelly insulting to Davros. But we're back in the territory of the fifth Doctor; the good man fighting the good fight against a universe of cruelty and pain. This is a sixth Doctor we rarely see; quick-witted, resourceful and caring. Watch his reactions when Peri contacts him via the DJ - he's delighted to hear from her. Later, watch his horror at her apparent death, and his pleasure at their reunion.

He's a quick and effective negotiator with everyone he meets. He makes a peace and suggests an appropriate lifestyle for the survivors. And there are survivors; in contrast to RESURRECTION and those 'gritty' Hinchcliffe classics, there are lives to be rebuilt.

This is **Doctor Who** that's brave, bold and unsettling. It looks good, and satisfies the authors of both the *Discontinuity Guide* and the *Sixth Doctor Handbook* (a hard task). Such success couldn't be allowed to continue. (SG)



POST PRODUCTION:

Despite 31st January being logged as the last day of shooting on Season 22, there was one tiny section of taping took place after this date. True to his promise to Graeme Harper, John Brace went back to Visual Effects and used a portable video camera to record footage of a Sevans Dalek model on a hastily constructed table-top stage. These cutaway shots were ready for the Gallery-only day where they replaced the existing false perspective view of a supposedly hovering Dalek. The jump in video quality was partially obscured by Dave Chapman who added a box-pattern transition effect to the sequence.

Another substitution was a static slide of the planet Earth, as seen from space, which became the very first scene of the story. It replaced an establishing shot of the TARDIS materialising on the snowy landscape because Harper was concerned too many viewers might spot the phoney roof light the scenic crew had hastily cobbled together.

There were a lot of electronic effects to add to the two episodes. Green glows were added around all high-angle superimposed images meant to represent the surveillance footage Davros would view from his laboratory. Similarly, footage of Davros talking to Kara by video link was inlaid over a coloured block of perspex in her office which served as her communicator. Stock footage of a desert oil refinery, standing in for Kara's food processing plant, was colour filtered to change the ground from sand to snow, which also added a deep purple tint to the sky as well.

The D.J's monitor screen required a lot of passes through the Quantel image processor. Nearly a dozen separate moving film and video images were electronically resized and lined up together to create his multiple choice viewing gallery. Quantel was also employed to enhance the explosion shots towards the end of episode two by introducing picture shake when required.

Paintbox was used to supply the sonic wave patterns emitted by the D.J's sound weapon, while the radar-like plots of moving spaceships viewed by Takis on a computer screen, were pre-designed microcomputer graphics matted onto an otherwise static scanner prop.

As well as editing the material into two 45-minute episodes Graeme Harper also supervised production of a four-part version of the serial. The additional episode endings were; Grigory and Natasha watching as a dead body is wheeled past their hiding place, escorted by a Dalek, and the Doctor warning Peri she must return to the TARDIS as she is in great danger.

MUSIC AND SOUND:

Composer Roger Limb's previous and very successful association with Graeme Harper on THE CAVES OF ANDROZANI gave the composer a strong advantage in knowing what the Director wanted.

"The brief I gave to Roger was the same kind of thing that I said to him on ANDROZANI. I wanted the score to sound as though it was being played by a symphony orchestra, and he had to make it grand and sweeping and still be the third dimension to the characters concerned." Harper explained in *The Harper Classics.*

The majority of Limb's music was realised using a DX-7 Synthesiser, a new machine as far as the Radiophonic Workshop was concerned but one capable of emulating most of the instruments in an orchestra as well as producing electronic sounds and effects of its own. One way in which he used these latter properties was in scoring stings that sounded like screams to overlay particular moments of tension — as in the death of a character, where a real scream might be deemed too horrific.

One effect Harper asked Limb to employ specifically was the rattlesnake sound previously used in THE CAVES OF ANDROZANI to underscore appearances by Sharaz Jek. Here he used it to mark either appearances by Davros or, more implicitly, instances when characters, such as Jobel, realise they are being watched by Davros's surveillance cameras.

As ever on a **Doctor Who** there was a need to balance the musical cues composed by Limb and the special sounds produced by Dick Mills. Interviewed for ***Doctor Who*** *Magazine* 196, Limb recalled the Dalek fight in episode two as a prime example where the presence of a good Sound Mixer at the dubbing session is crucial.

"I was zapping my music as hard as I could and Dick was zapping his sounds in. It was a very tricky situation. The odd thing is, you don't necessarily make something more effective by throwing more and more sound in. Eventually you go too far and it ruins the whole effect ... Quite often a sound or a music cue may be chucked out because they are getting in the way. So it's a continuous process of give and take."

An unusual example of 'give' was Roger Limb allowing Dick Mills to compose one of the incidental music cues. In this case it was a passage of funeral music that needed to play very softly in the background to a lengthy scene in the great hall during part two.

In all, just over 50 minutes of incidental music were composed for this serial, but in addition there was a need to provide some pop music for several of D.J's scenes. In most cases copyright payments would not stretch to cover record company fees for use of material by top name artists, but there were some notable successes. Agreements were reached to use snatches of 'Fire' by the Jimi Hendrix Experience, 'A Whiter Shade of Pale' by Procul Harum, and 'In the Mood' arranged by the Ted Heath Orchestra. Other tracks, by session musicians, were 'Good Vibrations' by The Surfers and cover versions of Elvis Presley's 'Blue Suede Shoes' and 'Hound Dog'. In most cases the excerpts were remixed during dubbing to add in electronic swirls.

Echo was widely used to add qualities of size and depth to many scenes. All footage shot in the Great Hall had echo added to speech, music and sound effects, as did those set in Davros's laboratory and some of the connecting corridors. Both Davros and the Daleks spoke in voices enriched with reverberation.

CUTS:

Although Harper and Saward had done a pretty good job in bringing the story in to time, there were several cuts insisted on by John Nathan-Turner because of violent imagery. Of the two first episode endings Harper had filmed Nathan-Turner selected the one where fake blood wais not shown seeping from the eye of the Doctor's gravestone image. Removing this shot, however, did make nonsense of a shot in part two where the Doctor is shown scraping dried blood from his cape after emerging from the tombstone..

The two stabbings — Kara by Orcini, and Jobel by Tasambeker — were kept in but Nathan-Turner did remove a special effects insert shot of the syringe being emptied into Jobel's chest.

Of the two shots of Davros's hand being shot off by Bostock, John Nathan-Turner insisted on using the one without the sight of green goo seeping from his wrist.

General over-running was dealt with primarily by topping and tailing tiny snips from scenes rather than by any wholesale removal of segments. Part one needed less of this as the episode came in pretty much to time thanks to non-inclusion of the planned lengthy film scene where Orcini and Bostock discover the dead mutant's body and are then attacked by a white Dalek patrol. The only other pruning was to the torturing of Grigory, where it was originally more obvious that Lilt was deliberately getting him drunk in the hope of exacting information.

Episode two did lose two chunks from two early scenes, the first of which drew richly on Evelyn Waugh's original source text, *The Loved One*. The edit was cleverly done, leaving only the middle part from the scene where Tasambeker is in full flow as to the purpose of Tranquil Repose.

TASAMBEKER: Of course, Tranquil Repose is zoned by religious faith. As you must understand we have to pay strict consideration to the multitude of religions, philosophies and specialised beliefs held by 'Resting Ones'. It would not do, for example, to have a believer in the Argolian Prophets resting next to a member of the Riftian Faith.

DOCTOR: Absolutely not. Look, I'm finding what you have to say absolutely fascinating to a degree where I am almost asleep. But when I said to you earlier I was interested in my burial...

PERI: Perpetual Instatement...

DOCTOR: Thank you. (TO TASAMBECKER) Perpetual Instatement, I was referring to something rather specific.

TASAMBEKER: And what was that?

DOCTOR: There is already a statue of me erected in the Garden of Fond Memories.

TASAMBEKER: Perhaps a relation purchased it for you. We have many people make 'before need arrangements'.

DOCTOR: Buying the plot, so to speak, I can understand. But erecting a statue is another. I'd like to know who did it.

(THE STARCHY SMILE DISAPPEARS FROM TASAMBEKER'S FACE)

TASAMBEKER: You allowed me to deliver nearly my whole oration, when that was the only thing you wanted to know?

DOCTOR: I didn't want to interrupt. You seemed to be enjoying yourself so much.
TASAMBEKER: It gives me no uncertain pleasure to say that the information you require is classified.
DOCTOR: A peak at your records is all I ask. I don't think that's unreasonable, especially as the statue fell on me. Not only did it cause my friend here a great deal of emotional distress, my dignity suffered a blow that will require an awful lot of satisfaction.
TASAMBEKER: (NOW FUMING) You know, I can't get over this. You let me twitter on like a fool. I feel so angry.
DOCTOR: That's two of us. Now, may I see the records?
TASAMBEKER: That isn't possible, not without the specific permission of the Great Healer.

The second big snip was a whole scene featuring D.J and Peri as the Doctor's companion examines his bank of monitors.

PERI: Can you see anywhere in the complex?
D.J: Not any longer. At least not since they tightened up security.
PERI: I've got news for you. The security here is lousy. We just walked in through the main door.
D.J: That's because you were allowed to. (INDICATES THE MONITOR SHOWING THE ROUGH GROUND) I've been watching you making your way here ever since you came into camera range. If I could do it, so could security.
PERI: You don't do a lot for my confidence. Could you try and find the Doctor.
D.J: (PUNCHES UP RECEPTION AREA, THEN DIFFERENT ANGLES OF THE OLD AND NEW CATACOMBS) Where was he going?
PERI: To see the Great Healer.
D.J: (SHAKING HEAD) No chance. His area's right off limits. (ON PERI, SHE LOOKS CONCERNED)

The only other sequence removed that had a significant bearing on the plot was a short cutaway scene, just before Jobel's death at the hands of Tasambeker. Davros is watching as Bostock and Orcini approach his lair. He knows they are coming and has planned for the eventuality...

DALEK: Intruders.
DAVROS: Kara's assassins.
DALEK: They must be exterminated.
DAVROS: Not before I have heard their confessions. Let them come to me unhindered.

TRANSMISSION:

REVELATION OF THE DALEKS was all but complete and ready for airing when news of Season 23's cancellation hit the **Doctor Who** production office. With the future uncertain and department head Jonathan Powell voicing criticism over the programme's alleged horrific content, John Nathan-Turner and Eric Saward chose to scrap the entire season they'd prepared and go back to the drawing board. This had an impact on material already in the can. Unusually, the very last scene of the Dalek serial had been rewritten by Saward to presage the next season. The first serial lined up to go into production the next Spring was a four parter by former **Doctor Who** Producer, Graham Williams. *The Nightmare Fair* would have reintroduced viewers to a very old adversary of the Doctor, the Celestial Toymaker, and been set in the northern holiday town of Blackpool.

As shot, the Doctor consoles Peri after her ordeal by suggesting taking her to Blackpool. To avoid mismanaging viewer expectations John Nathan-Turner had the word "Blackpool" edited out of the production master tape and replaced with a freeze frame epitomixing the series — "I'll take you to...[where?]". .

The episodes aired in this form on 23 and 30 March 1985, trailed by a photograph of two white Daleks in the *Radio Times* for 23-29 March, and an announcement of the two **Doctor Who** exhibitions, newly reopened at Longleat and, ironically, Blackpool. To bthe dismay of fans, the final episode lacked the customary announcement that "**Doctor Who** will return in the New Year".

Reaction to the serial was good, yielding high chart and audience appreciation figures, but by now the die was cast. The Production Office was kept open and John Nathan-Turner, Eric Saward and the office support staff were kept on to handle day-to-day running of the **Doctor Who** product.

TRIVIA:

Graeme Harper had been asked towards the end of his work on the Dalek serial to consider handling a show for Season 23, but with so many questions marks over the future he could not commit so far ahead. As it transpired the Director's talents had been snapped up by the rival science-fiction series **Star Cops** by the time the programme recommenced production.

Sold internationally in both its two and four episode versions, REVELATION OF THE DALEKS has not, to date been released on video, allegedly because of clearance problems, though whether these relate to the music used as a background to the D.J's appearances, or to Eric Saward's script, is unclear. This video ban also meant that no clips from the story could be included on the *Colin Baker Years* tape, released in 1994.

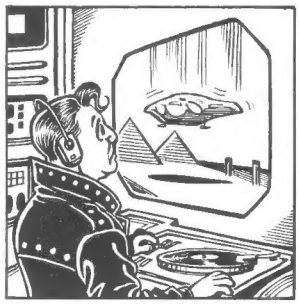
Author Eric Saward was invited to write a novelisation of his screenplay for W.H.Allen but initially declined, being unwilling to hand so much of the book's royalties (allegedly 60%) to Terry Nation. He finally relented in 1993, beginning work on an unusually long adaptation which would have included material describing Davros' experiences since RESURRECTION OF THE DALEKS, but the book was eventually dropped from Virgin Books' schedules.

Colin Baker's line to Davros in episode two, shortly after the Dalek creator has lost his hand, "No 'arm in trying" was an agreed ad-lib.

The Doctor and Peri's on-screen time is less than twenty minutes in part one.

Daleks had climbed stairs in both RESURRECTION OF THE DALEKS and THE CHASE — though they did it off-screen and unremarked.

CONTINUITY:



REVELATION OF THE DALEKS takes place some years after RESURRECTION at a time when the Daleks are known, but not greatly feared, implying they would not be a threat to the galaxy where it not for Davros. This implies that the Movellans are still winning the war.

Virgin's *History of the Universe* dates the story to 4615AD. That the Daleks are based on Skaro implies REVELATION takes place before EVIL, but the Daleks are ruled by the Supreme Dalek, not the Emperor, which implies the opposite. An alternative date is somewhere around 38,000 AD.

For the first time in many years, the Dalek colour scheme has significance, with white and gold indicating Davros' Daleks. It has been suggested that the previous colour schemes are a parallel to Nazi Germany, with the silver and blue Daleks of the sixties being the 'Wehrmacht', under the command of the nation and the Emperor, while the grey and black Daleks are 'SS' stormtroopers answering to specific members of the Supreme Council. After the Emperor's destruction, the latter became dominant, forming the basis of the feuding factions described in REMEMBRANCE.

Davros' Daleks contradict the essential nature of the species as established in GENESIS. Once a vehicle to ensure the survival of the pure-bred Kaled race, the Daleks have now become an end in themselves, with all humanoids able to live forever in the machines. This makes them spiritual cousins to the Borg and Cybermen.

Davros' survival of the anti-Dalek/Kaled virus is not explained, though it's implied that the clone's chamber was initially a healing cocoon for the real Davros.

Kaled blood is green, unless Davros has redesigned his body to use an artificial substitute better suited to his life support chair. His throat mike has changed sides.

Davros knows of the Doctor's new appearance, but they have not met since RESURRECTION — unless Davros fled another exploding ship in another escape pod in any unscreened encounter. It should be noted that while Peri knows about the Daleks, she doesn't recognise one, so she's never encountered them, or seen a photo in the TARDIS photo album which included Jo Grant's picture!

Mankind is still expanding into Necros' galaxy.

According to Virgin's *New Adventures*, the Grand Order of Oberon are based on Uranus' eponymous moon, and are the last descendants of the Adjudicators (cf: Colony in Space, and the NA *Original Sin*).

HIGH FINALE

TWENTY-TWO YEARS after their introduction the Daleks proved, yet again, they still had what it took to bump Doctor Who's ratings above their seasonal average. "One of the greatest Dalek stories ever!" proclaimed *DWAS* member Andrew Davis during the Society's annual season poll. Others were similarly in praise-giving mode. "The only story this season to have enough impact to keep me watching on the edge of my seat" enthused fellow Society member Andrew Sterling-Brown, while another reviewer John Pettigrew reserved his plaudits specifically for Graeme Harper's direction of the Daleks. "The effect is one of sheer menace" he observed. "A larger than life image of alien terror".

Revelation of the Daleks won the *DWAS* poll with a resounding 22.2% of the entire vote. It did almost as well in ***Doctor Who** Magazine*'s comparable season survey where it romped home with 21.3%, well ahead of THE TWO DOCTORS in second place and ATTACK OF THE CYBERMEN in third. Commenting on this serial's impressive performance (the Daleks won in the Favourite Monster category too) columnist Gary Russell wrote, "The younger viewers loved it for the Daleks romping around at the end, shooting everything ... while older viewers loved it for exactly the same reasons, plus the humour of the plot."

The general public gave its seal of approval too. Episode one managed to hang on to the 7.4 million viewers who had tuned to watch episode two of TIMELASH. This figure made REVELATION OF THE DALEKS' opening episode the joint third most watched episode of the season. It scored above the conclusion to Timelash, however, by achieving 65th place in the national ratings as opposed to 79th, which Glen McCoy's offering had managed at best.

Part two of this Dalek serial saw ratings climb to the season's silver medal, with 7.7 million and a chart position of 58th, ending Season 22 on a high note. Only part one of ATTACK OF THE CYBERMEN had fared better, at 8.9 million viewers.

REVELATION OF THE DALEKS might well have done even better if the ITV regions hadn't been mounting an effective challenge with the first run of Richard Carpenter's superb **Robin of Sherwood**. This internationally popular series might have harmed **Doctor Who**'s figure more had it been fully networked, and if it had started ten minutes before **Doctor Who** instead of after it. As with **Space:1999** in the 1970s, ITV seemed reluctant to exploit its challenge to the Doctor.

Excepting the Cybermen story, Colin Baker's Dalek serial was the most successful serial since Resurrection of the Daleks notched up 7.65 million viewers the previous year. Sadly it was the last time **Doctor Who** would attain audience figures above seven million until 1996, charity one-offs aside. An eighteen month hiatus was looming during which time further declines in overall television audiences would be noticed. And with no repeats scheduled during the gap, for the first time since 1970, the public could easily think 'out of sight, out of mind'.

As for competition from rival SF-TV productions, there was nothing on the horizon to seriously challenge the Doctor's pivotal role in the centre ground. BBC's much-vaunted **The Tripods** was launched in autumn 1985, but would be cancelled before the second season was shown (despite pre-filming of model-work for season three), ending on **Doctor Who**'s 22nd birthday,23rd November 1983, with the ironic words "Was it all for nothing?" The late night import **V** proved equally unsuccessful. While the the five part miniseries (shown in 1984 after ITV decided not to cover the controversial Los Angeles Olympics) had won ratings ranging between 8 and 12 million, despite a late-night slot after **News at Ten**, the **Dynasty**-influenced follow-up was proved memorable.

V's disillusioned creator Kenneth Johnson would eventually achieve his vision of Earth-bound science fiction with **Alien Nation**, but during **Doctor Who**'s eighteen months off-air only two productions, both of them poorly trailed, would point towards the darker direction TV science fiction would take in years to come. Channel 4's **Max Headroom** and the BBC's award-winning play, **Edge of Darkness** would both garner lavish praise from critics.

I•V

Books and Literature

BRUNT, David & PIXLEY, Andrew: *Doctor Who Production Guide Volume Two* (DWAS, 1997)
DAY, Martin, CORNELL, Paul & TOPPING, Keith: *Doctor Who: The Discontinuity Guide* (Virgin 1996)
HAINING, Peter & BENTHAM, Jeremy: *Doctor Who:The Time Traveller's Guide* (WH Allen, 1987)
HARPER, Graeme & RIGELSFORD, Adrian: *Classic Who: The Harper Classics* (Boxtree, 1996)
HOWE, David: *Doctor Who: A Book of Monsters* (BBC, 1996)
HOWE, David, STAMMERS, Mark & WALKER, Stephen James: *Doctor Who: The Eighties* (Virgin, 1996)
HOWE, David, STAMMERS, Mark & WALKER, Stephen James: *Doctor Who: The Sixth Doctor Handbook* (Virgin, 1993)
PEEL, John & NATION, Terry: *The Official Doctor Who and the Daleks Book* (St Martins, 1988)
RICHARDS, Justin & MARTIN, Andrew: *Doctor Who: A Book of Lists* (BBC, 1997)
WAUGH, Evelyn: *The Loved One* (Penguin, 1948)

Magazines

42 3 (1985, Neil Matz notes that Davros knows what the sixth Doctor looks like)
Androzani 4 (1985, Denis Harrison contrasts the character interplay of part one with the gunfire of part two)
Castrovalva 4 (1985, Chris McCarthy praises the story's originality)
Castrovalva 5 (1985, Keith Topping comments on the misappropriationof public funds by the politicians)
Celestial Toyroom (1984, John Nathan-Turner notes that death is a theme)
Celestial Toyroom (1985, Dominic May comments on the black comedy; David Howe thinks the story disjointed and too full of sub-plots)
Celestial Toyroom (1986, Neil Hutchings comments on the electric atmosphere)
Celestial Toyroom (1987, Tim Collins notes that the Daleks have been freed from the need for Kaled genetic material and have now become a mongrel race who can assimilate Earth)
Cloister Bell 12 (1985, Owen Bywater comments on the characterisation of Jobel)
Club Tropicana 4 (1993, Daniel O'Mahony notes that the Daleks need not appear, and that the concept of Daleks-as-immortality is powerful; John Pettigrew notes the parody of the standard cliffhanger as the camera closes in on the face of the Doctor's statue)
Destiny 5 (1985, John Connors notes that Stike's leg was severed earlier in the season, just as Davros' hand is blown off)
Destiny: Curtain Call (1987, Tim Westmacott describes all three versions of Orcini and Bostock's location battle with the Daleks; the version scripted by Eric Saward, where Orcini finally manages to disable one Dalek and makes his escape; Graeme Harper's version, involving a flying Dalek; and the version shot due to adverse weather)
DWB 22 (1985, Gary Levy feels Revelation is a break with Doctor Who's past; Stephen Glancy questions whether it is a Dalek story and notes that the sub-plots do not inter-relate; Phil Turner compares the two mercenaries to Cervantes' Don Quixote and his squire)
DWB 24/25 (1985, Graeme Harper interview; he explains that the Dalek which kills Grigory and Natasha was supposed to be hovering and that their deaths were muted as they were 'ordinary people'; David Gibbs suggests the two episodes are unbalanced; Saul Nasse thinks the characters are stereotypes)
DWB 29/30 (1985, Paul Cornell feels Saward has fused his own character-types with those of Robert Holmes)
DWB 39 (1986, Gary Levy was repulsed by Kara's stabbing; Colin Baker notes that there was concern over teh sequence at rehearsal)
DWB 57 (1988, Eric Saward interview; he admits he wanted a second try at writing for the Daleks as he felt he'd failed with RESURRECTION; he notes that the DJ is a horrendous creature - that he seems nice in the context of Tranquil Repose says something about the place)
DWB 58 (1988, Eric Saward interview continues; he notes John Nathan-Turner's desire to bring back the Daleks)
DWB 61 (1988, Anthony Howe thinks the DJ is reminiscent of Douglas Adams' writing, and points out that Davros' survival is unexplained. He dislikes the 'obscene' atmosphere of sex and death, and the characterisationof the Doctor and Peri as a squabbling married coupie)
DWB 104 (1992, Eric Saward notes the significance of the knife to Orcini)
DWB 107 (1992, Eric Saward interview; he states that Jenny Tomasin's role was reduced in editing due to John Nathan-Turner's disappointment at her performance)
DWB 113 (1993, Diane McGinn analyses REVELATION's similarities to earlier stories in the season, in particular the reuse of concepts including cyborgs fighting their conditioning; Observers commentating on the action; the use of humans as food, and a decoy clone of the main villain. She comments on the inclusion of down-to-Earth, nauseating reality - eg: nose-picking. John Pettigrew suggests there are similarities to GENESIS OF THE DALEKS, but admits these may be unintentional, and notes that the cliffhanger resolution is a piece of postmodernism - we know the gravestone is a fake, but don't expect it to be one within the fiction)
The Doctor's Recorder 9 (1997, Andrew Hardstaffe and Chris Murray comment on the DJ's lecherous humour)
Doctor Who Magazine 102 (1985, Gary Russell susggests that the glass Dalek scene is a pastiche of **Doctor Who**, and that the deaths of Natasha, Grigory and the DJ are wasteful)
Doctor Who Magazine 104 (1985, Eric Saward interview; he describes the influence of *The Loved One*, particularly on Mr Jobel; notes that Natasha and Grigory provide the motivation for the story through their attempts to expose the Tranquil Repose 'racket';
Doctor Who Magazine 118 (1996, Philip Dickson comments on the glass Dalek)
Doctor Who Magazine 133 (1988, Peter Grimwade thought the Doctor's 'no arm' pun was glib and 'profoundly immoral')
Doctor Who Magazine 148 (1989, Eric Saward states that REVELATION was the most successful realisation of his vision of **Doctor Who**; he says that Orcini is a loser who gains his impossible goal of an honourable kill through being at the right place at the right time)
Doctor Who Magazine 188 (1992, Archive on the story; Graeme Harper notes that John Nathan-Turner wanted to show the Daleks flying, but has suggested elsewhere that it was a joint decision, and describes how bad weather prevented this on location; Andrew Pixley details differences in early drafts)
Doctor Who Magazine 201 (1993, Nick Briggs notes that there are no 'good' or 'evil' characters)
Enlightenment 8 (1985, Melanie Smallman comments on the sarcasm of the script; Martin Wiggins compares REVELATION to ANDROZANI)
Enlightenment 16 (1986, Colin Baker notes that Davros, not the Daleks, is the star)
Enlightenment 18 (1987, John Anderson notes that the Doctor now has no qualms about destroying Dalek incubators)
Fan Aid 2 (1985, Dorka Nieradzik interview describes the Mutant's make-up)
Fantasy Image 2 (1985, Richard Marson notes that the final line was cut)
The Frame 19 (1991, Pat Godfrey notes that the character's name was changed from Zara, as this was the name of Princess Anne's daughter)
Eye of Horus 10 (1985, Rodney Summerfield feels there are too many disjointed sub-plots and the Davros storyline is contrived; Stuart Hardy comments on the references to vegetarianism)
Glory Daze 2 (1988, Michael Haslett feels Eric Saward has been overambitious and has over-estimated his abilities)
The Highlander 3 (1985, Brian Robb notes dialogue which has been taken from **The Hitch-Hiker's Guide** and the sexual tone of the humour, and compares to ANDROZANI. He suggests that Lilt, Takis and Jobel are homosexual. As many ofthers have done, he notes that the Doctor is not the leading character, and suggests that the relegation of the sixth Doctor to the background is one of the reasons for the serial's success)
The Highlander 4 (1985, Jim Campbell feels Orcini is the serial's saving grace)
The Highlander 5 (1985, Brian Robb notes the apocalyptic atmosphere)
International Electromatix 4 (1989, Simon Thomas feels the DJ is camp)
Krang 4 (1985, Keith Gooch speculates on what the Revelation might be)
Linx's Log 2 (1985, Robin Clark suggests Vogel and Kara are having an affair)
Logic Gate 2 (1985, Terry Molloy interview; also, Andrew Glazzard comments on an air of 'honest silliness')
Matrix 46 (1993, Daniel O'Mahony notes that the less-straightforward characters appear to undermine the Great Healer's image)
Metamorph 10 (1992, Andrej Karczewski feels Jobel is motivated by ego rather than lust in his desire for Peri)
MLG Megazine 12 (1985, Graeme Wood notes that REVELATION is a 'story involving Daleks', not actually a Dalek story, and comments on the Doctor saluting Orcini by placing his hands on both hearts)
MLG Megazine 15 (1985, Tony Mcenery notes that the Daleks, not the Doctor, win)
MLG Megazine 18 (1986, John brand comments on the Gothic horror style)
Mind Probe 4 (1985, Leo Telling liked the Doctor's offer to shake Davros' hand)
On Target 2/3 (1985, David Tanner notes that, like the final **Avengers** episode BIZARRE, REVELATION is concerned with a funeral parlour)
Opera of Doom 2 (1985, Jackie Marshall feels that Davros' roots have been reasserted, as he is now the Daleks' creator, not their pawn)
Peking Homunculous 2 (1991, Alan Morrison comments on the contrast between the DJ's onscreen and offscreen personas)
Paisley Pattern 42 (1993, Alistair McGown feels the Daleks' threat is reduced by the introduction of a civil war)
Peladon 2 (1985, Martin Canning thinks that Davros' influence connects the various plots)
Peladon 3/4 (191986, Shaun Ley views Tasambeker as an adolescent suffering a breakdown, and commpares Kara to Mary Queen of Scots on the basis of her 'lover' murder by a more powerful fellow conspirator)
Positive Triumph 1 (1985, Paul Rowe asks why the glass Dalek is transparent)
Pharos Project 5/6 (1985, Kevin O'Connor thinks the rock-and-roll gun is borderline credible; Kevin Gardner comments that Tasambeker's crush on her superior makes her a stereotype)
Purple Haze 1 (1991, Nick Pegg suggests that the viewer is drawn into the watching experience by the pan through the levels, which could be mistaken for a problem with the vertical hold on their TVs)
Queen Bat 2 (1985, Gruffydd Jones comments on Orcini's combination of cynicism and elegance)
Queen Bat 5 (1986, Alan Barnes identifies sources in *The Loved One* and divides the story into three plot strands; Sue Hinckley notes that Orcini has quiet dignity)
Queen Bat 6 (1986, Martin Wiggins identifies sources for Revelation, including *Soylent Green* and the **Hitch-Hiker's Guide to the Galaxy**, and notes that Orcini and Bostock echo Callan and Lonely, from the ABC series which was repeated in 1984)
Radio Times Supplement (1996, Colin Baker states that he wanted to stuff one of Davros' fingers up his nose, but this was vetoed)
Sci-Fi Times 1 (1985, Andrew O'Day on similarities to ANDROZANI)
Second Dimension 1/8 (1988, Kevin Mee wonders why the Daleks are reluctant to accept the Doctor is who Davros says he is)
Second Dimension 3/1 (1990, Simon Horton notes vegetarian overtones)
Second Dimension 4/9 (1991, John Bates sees Orcini as a man driven by obsession)
Sentinel 1 (1986, Simon Horton notes that Davros' wounding is superfluous, particularly as a trained killer would go for a killing shot)
SFT 2 (1985, Jackie Marshall feels it unfair to younger viewers that two thugs like Takis and Lilt are not punished for their actions)
Skonnos 12 (1986, Owen Bywater remarks on the hints that Tranquil Repose has been built on the ruins of a previous civilisation, and that Orcini and Bostock's air of professionalism is undercut by their honour and hygiene)
Sonic Waves 3 (1985, Alan Hayes notes that the DJ's scenes evoke tension as they are out of the expected run of the plot)
Sonic Waves 6 (1986, John Ryan comments of the superfluous number of deaths)
Spectrox 3 (1985, Chris Newbold notes resonance to *Frankenstein* and Hammer horror, and that the direction emphasises the theme of surveillance; he observes that each element of the story has a comic and serious avatar - for instance, there is a comic observer, the DJ, and an ominous one, Davros)
Star Begotten 2 (1987, Tim Munro accuses Saward of trying to emulate Robert Holmes' style)
Starburst 97, (1986, Eric Saward interview; he states he set out to write a comedy)
Symbiotic Nuclei 1 (1985, Keith Topping feels the characters lack motivation)
TARDIS 10/2 (1985, Chris Drake feels Kara is based on **Blake's 7**'s Servalan, that the story has no central theme and that the humour is a failure; Andrew Stirling-Brown notes the presence of many cliches - eg, heroic self-sacrifice)
TARDIS 11/2 (1986, Terry Molloy interview; he notes how he developed the notion of Davros levitating to solve a plotting problem over how Orcini could be disabled)
TARDIS (1989, Gareth Preston dismisses REVELATION's popularity as wishful thinking - 'fan desire that there should be a good Colin Baker story; he feels it unpleasant rather than chilling, and says the characters are theatrical)
Terminus 1 (1985, Davros' finger-lightning is compared to *Return of the Jedi*)
Thirty Years of a Time Lord (1993, Eleanor Bron says she was careful not to play Kara as a villain)
Timelash 1 (1985, Alexei Sayle states that he suggested making the DJ's gun a beam of rock and roll)
Timelines 3/3 (1993, Stuart Capon feels that is an anti-violence theme, and that everyone is motivated by honour, or its absence)
Timelines 42 (1996, Stuart Capon identifies references to Waugh's novel, and notes that Grigory uses Dr McCoy's catchprase - "I'm

REVELATION of the DALEKS

Series 22
Story 6
Serial 143
Code 6Z

Cast:

The Doctor [1-2]†	Colin Baker
Peri [1-2]†	Nicola Bryant
Jobel [1-2]†	Clive Swift
Takis [1-2]	Trevor Cooper
Tasambeker [1-2]	Jenny Tomasin
Lilt [1-2]	Colin Spaull
Natasha [1-2]	Bridget Lynch-Blosse
Grigory [1-2]	Stephen Flynn
Mutant [1]fo	Ken Barker
DJ [1-2]	Alexei Sayle
Davros [1-2]	Terry Molloy
Kara [1-2]	Eleanor Bron
Vogel [1-2]	Hugh Walters
Stengos [1]	Alec Linstead
Orcini [1-2]†	William Gaunt
Bostock [1-2]†	John Ogwen

Small and Non-Speaking:

Dalek Voices [1-2]	Royce Mills
	Roy Skelton
Dalek Operators [1-2]	Cy Town
	Tony Starr
	John Scott-Martin
	Toby Byrne
Computer Voice [2]	Penelope Lee
Attendants [1-2]	Tim Lawrence
	Don Parry, Russell Brooke
	Eric Lindsay, Judy Cowne
	Linda Kent, Trisha Clarke
	Liz D'Estere, Annabel Larkin
	Jane Clarke
Guard (Stuntman) [1-2]	Steve Emerson
Guards [1-2]	Michael Jeffries
	Kenneth Lawrie
	replacing Alan Austen
	Michael Fearnley
	Jason Wolfe
	replacing Richard Bonehill
	David Bache
	replacing Alan Mock
	[Booked, but not used] Jeff Wayne

Crew:

Title Music by	Ron Grainer
Arranged by	Peter Howell
	and the Radiophonic Workshop
Incidental Music	Roger Limb
Special Sound	Dick Mills
Production Assistant	Elizabeth Sherry
Production Manager	Michael Cameron
Assistant Floor Manager	Jo O'Leary
	replacing David Tilley
Floor Assistant	Anna Price
Lighting Director	Don Babbage
	replacing Henry Barber
Technical Co-Ordinator	Alan Arbuthnott
Studio Sound	Andy Stacey
Video Effects	Dave Chapman
Vision Mixer	Dinah Long
Videotape Editor	Steve Newnham
Camera Supervisor	Alec Wheal
Crew	Eleven
Props Buyer	Howard Jones
Film Cameraman	foJohn Walker
Film Sound Recordist	foSteve Gatland
Film Editor	foRay Wingrove
Costume Designer	Pat Godfrey
Dresser	John Watts
Make Up Artist	Dorka Nieradzik
	Replacing Elizabeth Rowell
Video Effects Designer	John Brace
Video Effects Assisants	*†George Reed*
	foTony McKillop
	Roger Turner
Title Sequence	Terry Handley
Designer	Alan Spaulding
Design Assistant	Adele Marolf
Production Secretary	Sarah Lee
Production Associate	Angela Smith
Writer	Eric Saward
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Graeme Harper

Programme Numbers:
Part One: 50/LDL/G370B/72/X
Part Two: 50/LDL/G371W/73/X

Rehearsal:
3rd-5th, 11th-16th & 19th-29th January 1985
Filming: 7th — 10th January 1985
Recording:
17th — 18th January 1985, TC1
30th — 31st January 1985, TC8

Transmission:
One: 23rd March 1985, 17.20pm BBC1
[44'31", 17.21.50 — 18.06.21]
Two: 30th March 1985, 17.20pm BBC1
[45'27", 17.22.35 — 18.08.02]

Audience, Position, Appreciation:
Part One: 7.4m, 65th, 67.
Part Two: 7.7m, 58th, 65.

a Doctor, not a...". He also points out that Peri uses the 'Staff of life' as a lethal club, and that Davros is limiting the new Daleks' potential by making them obedient to him)
Timelines 43 (1996, Raymond Black notes that Jobel has his positive side - his refusal to take life too seriously)
TV Zone 42 (1993, Matthew Cooke thinks there are too many characters with too little to do)
TV Zone Special 11 (1993, Clive Swift interview; he notes that Dorka Nieradzik suggested that Jobel's toupee should fall off)
Web of Fear 2 (1985, Nigel Griffiths thinks the DJ so ludicrous that he becomes credible)
Varos 3 (1985, Nicholas Bird comments on the villain paradox - why does Davros lure his most effective enemy to Tranquil Repose?)
VNR 17 (1985, Robert Fox notes that *Soylent Green* involves the use of corpses as food, claims the Grand Order of Oberon is derived from *Star Wars*, and feels Davros' head-n-the-tank is derived from *They Saved Hitler's Brain*)
VNR 22 (1985, Peter Martin asks why corpses are being kept in suspended animation - surely they're already dead?; he wonders if the humour was added to lighten a dark script)
Zeiton-7 2 (1985, Nigel Adams on more Androzani comparisons)
Zeiton-7 3 (1987, Melvyn Ferris notes that Orcini has no desire to live without Bostock, and that by waiting to detonate the bomb, he lets Davros escape in the Daleks' custody)
Zygon 3 (1985, Doug Smith comments on the bizarre style)
Zygon 4 (1986, Jackie Marshall feels both Davros and the Daleks are superfluous; Tim Westmacott notes that the ambitious are being given power - as Daleks; Martin Day felt Davros' maiming emphasised his vulnerability; Robert Franks notes that (as shown onscreen) breeding Daleks are not a novelty)

Cinema
Alfie (Lewis Gilbert, 1966)
Bedazzled (Stanley Donen, 1967)
Black Beauty (1994)
The Bride (Frank Roddam, 1985)
Carry On Columbus (Gerald Thomas, 1992)
Curacao (1993)
Deadly Advice (1993)
Deathline (1972)
Emily (1977)
Excalibur (John Boorman, 1981)
Frenzy (Alfred Hitchcock, 1972)
Gorky Park (Michael Apted, 1983)
Having a Wild Weekend, aka *Catch Us If You Can* (John Boorman, 1965)
Help! (Richard Lester, 1965)
Indiana Jones and the Last Crusade (Stephen Spielberg, 1989)
Ligmalion (1985)
Little Dorrit (Christine Edzard, 1988)
The Loved One (Tony Richardson, 1968)
A Midsummer Night's Dream (1968)
Monty Python Meets Beyond the Fringe (1977)
The National Health (Jack Gold, 1973)
A Passage to India (David Lean, 1984)
Reckless Kelly (1993)
Saint-Ex (1997)
The Secret Policeman's Ball (1981)
Siesta (Mary Lambert, 1987)
Solarbabies (Alan Johnson, 1986)
The Comic Strip Presents The Supergrass (Peter Richardson, 1985)
Swing (1999)
A Touch of Love (Waris Hussein, 1969)
Turtle Diary (John Irvine, 1985)
Two for the Road (Stanley Donan, 1967)
Whoops Apocalypse (Tom Bussman, 1986)
Women in Love (Ken Russell, 1969)

Radio
The Hitch-Hiker's Guide to the Galaxy (Radio 4, 1978)

Television
1990 (BBC, 20-2 - 10-4-78)
A Christmas Night with the Stars (BBC, 27-12-94)
A Horseman Riding By (BBC, 24-9 - 17-12-78)
A Little Princess (1995)
A Very Peculiar Practice: Art and Illusion (BBC, 3-2-88)
Absolutely Fabulous (BBC; Birth 10-3-94; Magazine 12-10-92)
Alexei Sayle's Comedy Hour (BBC, 1997)
Alexei Sayle's Merry-Go-Round (BBC, 1998)
Alexei Sayle's Stuff (BBC, 1988-91)
The All New Alexei Sayle Show (BBC, 1994-95)
The Attic: The Hiding of Anne Frank (1988)
The Barchester Chronicles (BBC, 10-11 - 22-12-82)
BBC Television Shakespeare: *Pericles, Prince of Tyre* (BBC, 8-12-84; *Henry IV, Part I* (BBC, 9-12-79)
Blake's 7: (BBC1, 1978-81)
The Blue Boy (BBC, 2-1-95)
Blue Peter (BBC1, 1958-...)
Boom Boom, Out Go the Lights (1981)
Boon: Queen's Gambit (Central, 15-9-92); A Night At The Ballet (Central, 13-11-90)
The Brothers (BBC1, 1972-76)
By the Sword Divided (BBC1, 1983-85)
Cause Celebre (Anglia, 23-8-87)
The Champions (ITC, 25-9-69 - 30-4-70)
Colonel Trumper's Private War (1961)
Common As Muck (BBC, 1997)
The Comic Strip Presents: Queen of the Wild Frontier(5-6-93; Red Nose of Courage (BBC, 4-9-92); Les Dogs (BBC, 8-3-90); Spaghetti Hoops (BBC, 1-3-90); Didn't You Kill My Brother? (C4, 19-3-88); Strike (C4, 20-2-88)
Cribb: A Case of Spirits (Granada, 25-5-80)
The Day Christ Died (1980)
The District Nurse (BBC, 1984-87)
Doctor Who (BBC1, 1963-89; 1996)
Drive (BBC, 1994)
The End of the Year Show (1995)
The Far Pavilions (C4, 3-1 - 15-1-84)
The Foundation (Granada, 8-7 - 2-9-77)
Friends in Space (1990)
Fundamental Frolics (1981)
Ghost Squad/GS5: The Grand Duchess (ATV, 13-4-64)
The Gravy Train (C4, 1990)
Have I Got News for You (BBC, 1991-...)
Hazell & the Baker Street Sleuth (Thames, 19-4-79)
The History of Tom Jones, a Foundling (BBC, 1997)
Hospital! (C4, 1997)
The Hound of the Baskervilles (???, 1983)
Intrigue (1988)
'Itch (C4, 1989)
Jackanory (BBC, 1996)
Journey's End (BBC, 1988)
Juliet Bravo (BBC, 1980-85)
Keeping Up Appearances (BBC, 1990-...)
Lenny Henry Show (BBC, 25-9-84)
The Little and Large Show (BBC, 1977-91)
Lovejoy: The Napoleonic Commode (BBC, 1-10-93)
A Midsummer Night's Dream (1971)
Minder: An Officer and a Car Salesman (Thames/Euston, 30-12-90)
The Nesbitts Are Coming (Yorkshire, 17-4 22-5-80)
Next of Kin (BBC, 1995-96)
Night Voice (1990)
No Place Like Home (BBC, 1983 - 87)
OTT (Central, 1982)
Out of This World: Botany Bay (ABC, 28-7-62)
Pack of Lies (1987)
Paris (C4, 13-10 - 17-11-94)
Peak Practice: All Fall Down (Yorkshire)
Pinkerton's Progress (BBC, 1983)
Praying Mantis (C4, 1982)
The Preventers (C4, 1996)
Quartermaine's Terms (BBC, 1987)
R3: The Short Cut (BBC, 26-12-64)
The Ray Bradbury Theatre: Coffin (7-5-88)
Rhinoceros Hunting In Budapest (1996)
Rik Mayall Presents... *Micky Love* (Carlton, 20-5-93)
Roland Rat, the Series (BBC, 2-11-86)
Romeo and Juliet (1976)
The Sailor's Return (Euston, 1978)
The Secret Policeman's Other Ball (1982)
Selling Hitler (Thames, 1991)
Sergeant Cork (ATV, 1963-68)
South Riding (Yorkshire, 16-9 - 9-12-74)
Sorry About Last Night (BBC, 1996)
Star Cops (BBC, 6-7 - 31-8-87)
This Is David Harper: Born Again Yesterday (C4, 7-12-90)
The Unpleasant World of Penn and Teller (C4, 1994)
Up Line (C4, 4-2 - 25-2-87)
Upstairs, Downstairs (BBC, 1-2 - 22-2-73)
War and Peace (BBC, 28-9-72 - 8-2-73)
The War That Never Ends (1991)
Whoops Apocalypse (LWT, 14-3 - 18-4-82)
Vanity Fair (BBC, 1998)
Yes, Minister: Equal Opportunities (BBC2, 11-11-82)
You Cannot Be Serious (1999)
The Young Ones (BBC, 1982-84)

Doctor Who
The Caves of Androzani (**IN•VISION** 76)
City of Death (**IN•VISION** 54)
Earthshock (**IN•VISION** 60)
The Evil of the Daleks(**Space and Time** 36)
Four to Doomsday (**IN•VISION** 57)
The Five Doctors (**IN•VISION** 69)
Full Circle (**IN•VISION** 48)
Genesis of the Daleks(**IN•VISION** 4)
The Leisure Hive (**IN•VISION** 46)
Logopolis (**IN•VISION** 52)
The Mark of the Rani (**IN•VISION** 81)
Planet of Evil (**IN•VISION** 7)
Resurrection of the Daleks (**IN•VISION** 74)
The Seeds of Doom (**IN•VISION** 13)
Time-Flight (**IN•VISION** 61)
Timelash (**IN•VISION** 83)
The Twin Dilemma (**IN•VISION** 77)
Vengeance on Varos (**IN•VISION** 80)